# MAXIMUM ROCKNROLL

## THEY'RE HERE!

NUMBER 78
NOVEMBER 1989
$2.00

SHOCKING!

TERRIFYING!

# DINOSAURS ATTACK!

SLAPSHOT LUDWIG VON 88 ROCKS A.R.A. MAJORITY OF ONE POSITIVE FORCE DC BERURIER NOIR

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# MRR'S First Questionaire

Well—we were sitting around the other day, and we got to wondering, what kind of people read Maximum anyway? So, now we are trying to find out. Read through and answer each question accordingly, you can do so on a separate piece of paper if you don't want to mess up your magazine (just send in a list, like "5 a, 6 c," etc), then send it in to the following address: MRR, PO Box 288, Berkeley, CA 94701. Please fill out this questionaire, because we really want to know: WHO ARE YOU??? Names are not necessary, and more than one choice on some questions are OK!

1. Age:
2. Sex:
3. Sexuality:
   a) straight
   b) gay
   c) bisexual
   d) other (describe)
4. How many years have you been reading MRR:
5. What's your favorite type of music:
   a) punk
   b) hardcore
   c) speedmetal
   d) stench
   e) noisy post punk
   f) power pop
   g) 70's influenced rock
   h) neo 60's
   i) oi
   j) ska
   k) industrial
   l) death rock
   m) other (describe)
6. Occupation:
   a) white collar worker
   b) blue collar worker
   c) student
   e) none
   f) other (describe)
7. Do you consider yourself a:
   a) punk
   b) skinhead
   c) post punk
   d) metalhead
   e) mod
   f) average joe/ jane
   g) skater
   h) hippie
   i) new ager
   j) other (describe)
8. Do you read MRR for the:
   a) news
   b) reviews
   c) columns
   d) ads
   e) classifieds
   f) letters section
   g) scene reports
   h) band interviews
   i) articles
   j) there's nothing better to read
9. What are your political beliefs:
   a) anarchist
   b) libertarian
   c) social democrat
   d) anarcho-communist
   e) communist
   f) liberal
   g) conservative
   h) fascist
   i) other (describe)
10. Are you:
   a) straight edge
   b) not straight edge
   c) in between
11. How many records/tapes do you buy in a month:
   a) 0-5
   b) 5-10
   c) 10-20
   d) 20 or more
12. How many shows do you go to in a month:
   a) 0-1
   b) 1-5
   c) 5 or more
13. How many different magazines do you buy a month:
   a) 0-1
   b) 1-5
   c) 5 or more
14. Are you a member of an organized religion:
   a) yes (describe)
   b) no
15. Income:
   a) dependent on parents
   b) welfare recipient
   c) 0-5,000
   b) 5,000-10,000
   c) 10,000-20,000
   d) 20,000 or more

## A NEW RECORD STORE IN S.F.!!!

In all likelihood, MRR will be sponsoring an all-indie new and used record store in San Francisco. We are checking out a location at this time, and will announce further info next issue. **In the meantime, we would like to receive catalogs from as many indie labels as possible**. We will then order from you immediately, and will be doing all business COD so we can pay you fast and stock up quick.

We'll also be buying used records, so if you're selling your old punk collection and want a fair price, get in touch. We will be stocking all kinds of oddities and rarities as well.

The store will be run just as MRR, Gilman and Blacklist are--not for profit. We will do a small mark-up to meet rent, and that's it. Everyone working there will be doing so on a voluntary basis. So, we'd love to get your records in here and get them out at the cheapest price possible.

The store will also serve as a community center with bulletin boards, newstand, meeting hall, movies, record swaps and other events taking place. Hours will be limited, like Thursday and Friday 4-9PM, Saturday 1-9PM, and Sunday 1-6PM. Watch next issue for further details!!

## MAXIMUM ROCKNROLL RADIO

**CFMU** Hamilton, Ont 93.3FM Mon 11:59 PM
**CHRY** No. York, Ont 105.5FM Fri 1AM
**CKMS** Waterloo, Ont 94.5FM call station
**CRSG** Montreal, PQ 89.1FM Tues 9PM
**KFCF** Fresno, CA 88.1FM Tues 9PM
**KPFA** Berkeley, CA 94.1FM Tues 9PM
**KZUM** Lincoln, NE 89.3FM Thur 11PM
**WKSR** Kent, OH 730AM Thurs 10PM
**WMHB** Waterville, ME 90.5FM Tues 8:30PM
**WUMF** Farmington, ME 100.5FM Weds 6PM
**WZRD** Chicago, IL 88.3FM Sun 3PM
**Radio FMR** Rouen St Jqs, France 90.6FM Tues 9PM
**Radio Solar** Kortryk, Belgium 101.4FM Weds 9PM

**RADIO STATIONS:** MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

# MAXIMUMROCKNROLL

**SUBSCRIPTIONS:**
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
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**BACK ISSUES AVAILABLE:**
Issues # 0, 20, 21, 23-26, 30, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-77 are at rates as stated above in subscription info.

**DEADLINES FOR NEXT ISSUE:**
Scene Reports: continuously, with photos!
Ad Reservations: write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

**AD SIZES AND RATES:**
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
no more full page ads--sorry

**CLASSIFIEDS:** 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words!!!!!!!!!

**COVER:** John 'Joz' Yates

**SELL MRR AT GIGS:** We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

**READERS:** if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

**STORES:** If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
**MAXIMUMROCKNROLL**
**P.O. BOX 288**
**BERKELEY CA 94701**
**(415)648-3561**

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

## TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

### *DEVON MORF*
AMERICAN STANDARD-Wonderland-LP
CRINGER-Rikki Tikki....LP
Deadbeat-zine/Sold Out-zine
DISHARM ORCH.../PUNGENT STRAIN-split LP
JOYCE MCKINNEY EXPERIENCE-EP
NIRVANA-Bleach-LP
NO FX-S&M Airlines-LP
RABID DUCK-Who Framed Rabid Duck?-LP
RUDIMENTARY PENI-Live-EP
SOMEDAY PEOPLE-Comedy & Romance-TP
SLOPPY SECONDS-Destroyed-LP
NO COMMENT-Common Senseless-EP
UNITY-Blood Days-LP
KRULL-Advance-TP
STUFF TREATMENT-TP

### *TIM YOHANNAN*
CHEETAH CHROME & JEFF DAHL-45
CHILD MOLESTORS-I'm So-double 45
CONFUSE-Atrocious Madness-EP
DEAD BOYS-Younger, Louder & Snottier-LP
F.O.D.-23-LP/K.S.U.-LP
GIRL TROUBLE-When Opposites Attract-EP
LAST STAND-Boston Callin-LP
LAZY COWGIRLS-Hybrid Moments-45
NO COMMENT-Common Senseless-EP
RUDIMENTARY PENI-Live-EP
SLOPPY SECONDS-Destroyer-LP
UNITY-Blood Days-LP
V/A-Panx Vinyl Zine 02-EP
V/A-What Are You Pointing At?-10"
V/A-Killed By Death Vols 2-4-LPs

### *CHRIS DODGE*
F.O.D.-23-LP
NAPALM DEATH-Mentally Murdered-LP
CYCLOPS-EP
NO COMMENT-Common Senseless-EP
LEFT INSANE-EP
V/A-What Are You Pointing At?-10"
UNITY-Blood Days-LP
SINS OF THE FLESH-LP
MELVINS-Ozma-LP
CRINGER-LP
BLOODY MESS & THE SKABS-EP
POISON IDEA-Darby Crash-EP
VIRULENCE-TP
CAPITOL PUNISHMENT-Super Glutton-12"
EYE HATE GOD-Lack Of...Everything-TP

### *LANCE HAHN*
JOYCE MCKINNEY EXPERIENCE-EP
666 1/2-zine
CRINGER-What Do You Expect-LP
CONTRAPUNCTUS-EP
DANGEROUS..AMERICAN..CANADIANS-EP
World War III-zine
PRESIDENT GAS-Video Killed The Radio...-45
Noir & Rouge-zine
V/A-Step By Step-EP
FULL METAL JACKETZ-Viska Va Glada-EP
V/A-Panx Vinyl Zine 02-EP
V/A-Soft Lights....Part 2-LP
FIFTH COLUMN-To Sir With Hate-LP
Mere Pseud Mag-zine
RUDIMENTARY PENI-Live-EP

### *MIKE LA VELLA*
HALO OF FLIES-Death Of A Fly-EP
BASTARDS-Monticello-LP
LAZY COWGIRLS-Hybrid Moments-45
MELVINS-8" flexi
LUBRICATED GOAT-Paddock Of Love-LP
LUBRICATED GOAT-Plays The Devil's...-LP
SOUNDGARDEN-Louder Than Love-LP
BEAT HAPPENING-Black Candy-LP
GIRL TROUBLE-When Opposites Attract-45
NIGHTS & DAYS-These Days-45
BAD BRAINS-Quickness-LP
RAPEMAN-Inki's Butt Crack-45
IMAGES-Fall From Grace-LP
SONIC DISRUPTION-Full Metal Basket-45
Flipside #62-zine

### *CHUCK SHERRILL*
UNITY-Blood Days-LP
JOYCE MCKINNEY EXPERIENCE-EP
F.O.D.-23-LP
SINS OF THE FLESH-LP
DEZERTER-Kop Te Piyte-LP
SLAP OF REALITY-Stuck Inside-EP
GIRL TROUBLE-When Opposites Attract-EP
CRINGER-Tikki Tikki-LP
DANGEROUS AMER CANADIANS-EP
DECEIT-Look And Listen--TP
TROTTEL-Borderline Syndrome-LP
MARK OF CAIN-Battlesick-LP
V/A-Step By Step-EP
MEMENTO MORI-My Enemy-EP
V/A-Panx Vinyl Zine 02-EP

### *JON VON*
FIFTH COLUMN-To Sir With Hate-LP
V/A-On Garde-LP
JOYCE MCKINNEY EXPERIENCE-EP
ABS-Metal Enema-LP
V/A-Step By Step-EP
JUST SAY NO-Girls Say Yes-12"
CHEETAH CHROME/JEFF DAHL-45
FULL METAL JACKETZ-Viska Va Glada-EP
DISNEY RAZORS-LP
CLAW HAMMER-Candle Opera-EP
AMERICAN STANDARD-Wonderland-LP
CRINGER-Tikki Tikki-LP
LAZY COWGIRLS-Long Goodbye-EP
VOODOO DOLLS-Haunt You-EP
EXPLODING WHITE MICE-Make It-45

### *GLASER BROS*
CURIOUS GEORGE-LP
VISION-LP
BAD BRAINS-Quickness-LP
HEAD OF DAVID-White Elephant-LP
DEAD SILENCE-Hope-EP
RAPEMAN-Inki's Butt Crack-EP
LIBIDO BOYZ-Hiding Away-LP
MELVINS-8" flexi
DAMNED-Vinyl Damnation-LP
POISON IDEA-Ian Mackaye-LP
No Answers-zine
NO FX-S&M Airlines-LP
MELVINS-Oven-EP
Motorbooty-zine
JERRYS KIDS-Spy Master-45

### SHITWORKERS

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Tim Yohannan
John Yates
Kent Jolly
Chris Dodge
Mr Pagemaker 3.0
Katja Gussmann
Devon Morf
Mike La Vella
Iraya Robles
Martin Sprouse
Jerry Booth
Steve Spinall
Lance Hahn
Karin
Walter Glaser
Chuck Sherrill
Cammie T
Ms NP9330

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Paula
Last Will
Marshall Stax
Jonathin
Alisa Schulman
Jon Von
Kenny Kaos
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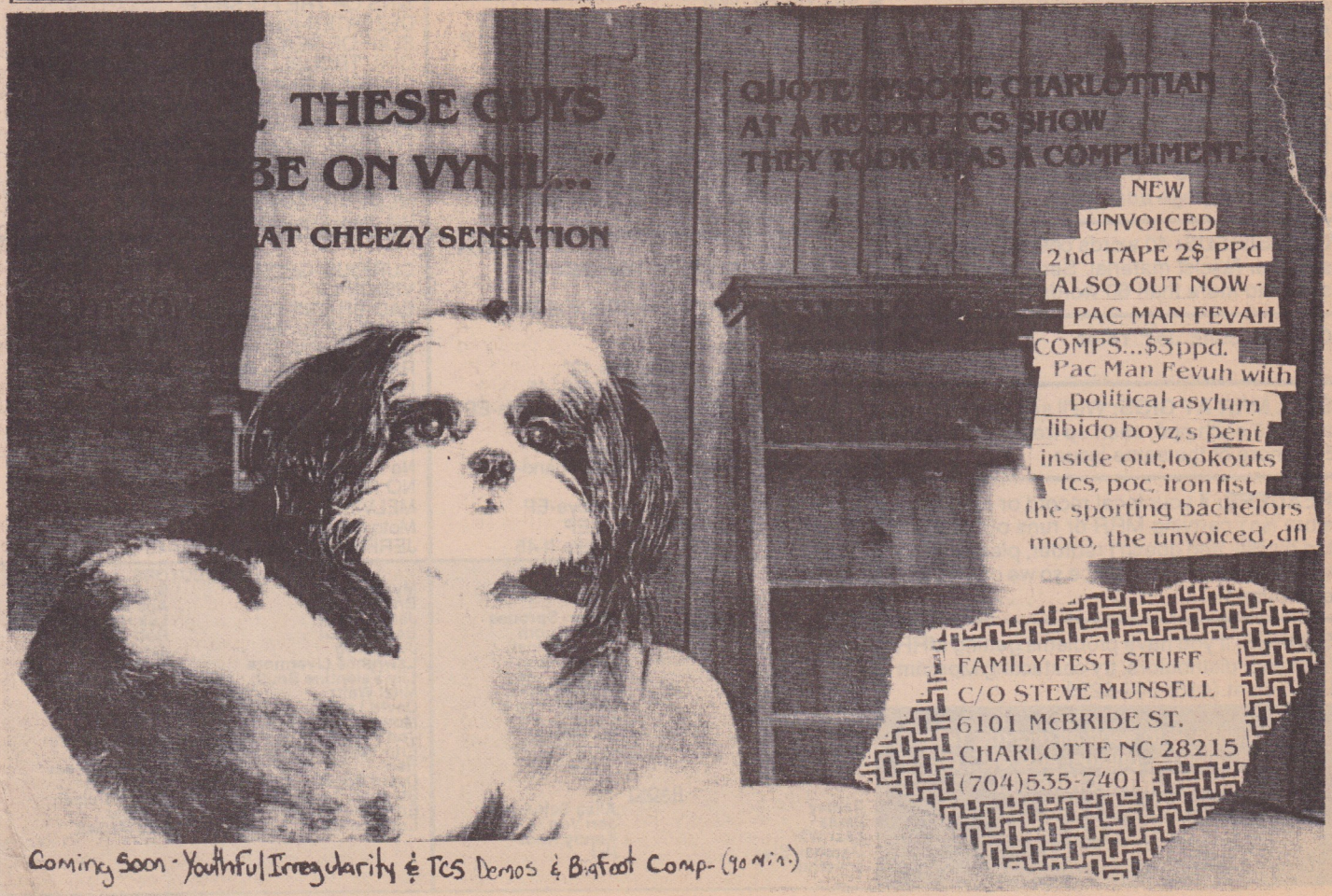


Coming Soon - Youthful Irregularity & TCS Demos & Bigfoot Comp - (90 min.)

# Letters

Dear MRR,

Given that Kevin Seconds has always been an articulate and outspoken force on the punk scene, I was surprised to see him hiding behind a letter written by his business manager George Gleason, which appeared in MRR #76. Since that letter mentioned the interview I did with Kevin which appeared in MRR, I'd like to briefly reply.

Gleason calls the interview "heavily edited" and implies that Kevin was misquoted or, at the least, quoted out of context. The interview was transcribed from a 75 minute telephone conversation, which I tape recorded. Sentence fragments and incomplete thoughts were edited out, and some personal conversation between Kevin and myself was also left out, as it had nothing to do with the interview. Otherwise, what appeared in MRR is what was said over the phone.

Kevin spent several weeks on the East Coast over the summer and I ran into him three times, once at City Gardens in Trenton and twice at CBGB in New York. We talked all three times, very pleasantly, and about the interview. If Kevin thought he had been misquoted or had any misgivings about the interview, he had three opportunities to tell me so to my face. In fact, his reaction was quite the opposite; although he was initially surprised that the interview wound up in MRR (neither one of us knew when we did it that MRR would wind up printing it), he said he thought it came off quite well. I told him I thought it gave him a good chance to state his position on some important issues like the direction of his music and violence at shows and reach MRR's considerable audience, and he agreed with me.

One topic I did edit from the interview was Kevin's extensive assertions that all the business problems surrounding Positive Force had been cleaned up, that the label was in full swing again, and that there would be 4 new releases coming out very soon. This was back in November 1988, by the way. Not one of those four records ever came out, and Positive Force's failure to follow thru had, I'm sure, a severe impact on those bands' careers. Just ask Sticks And Stones, one of the groups whose Positive Force lp never came out. I let Kevin off the hook on Positive Force's fuckups because I don't really expect good musicians to be good businessmen. But I don't expect them to whine, prevaricate, and hide behind their paid stooges either.

Jim Testa/ Jersey Beat/ 418 Gregory Ave/ Weehawken, NJ 07087

To MRR, George Gleason and fellow 7 Seconds fans,

This is in response to Mr. Gleason's letter in the September issue of MRR, #76.

1. As far as 7 Seconds' financial irresponsibility, specifically overpriced gigs, I know from personal experience that you are full of shit. When Fugazi played Champaign in June, the hall cost $80, security was $36, and the PA was rented for $50. Obviously, costs will differ in various locales, but it is not expensive enough to expect $15-20 a concert. 7 Seconds, like Fugazi, has the commercial clout (perhaps more so) to require such things as a low door price, reasonable security and responsible show promotion. The fact that YOU (and not the band) wrote a response letter shows that 7 Seconds is not running the show.

2. I won't even bother with the "commercial, sappy music" bit. Let the music stand on its own, sales will tell the story on that.

3. You claim that 7 Seconds has a legacy of friendship and love. That legacy died (for me, at least) on January 17, 1989 when I tried to see 7 Seconds play at a local bar. Is this "love and friendship" for people over the age of 21? Or those people with a good fake ID? How can they honestly play songs like "Walk To Rock Together," ..If the Kids are United," or "Young til I Die," when they are in a situation where their base audience (hardcore punk weirdos) is left out in the proverbial cold? It seems to me that 7 Seconds is using their roots in the "glory days" of hardcore to gain a larger toe-hold in the college radio market.

7 Seconds is still one of my favorite bands, I can even appreciate Ourselves if I try. I understand change in the band - look at the song "Aim to Please" from the Crew to understand. But when a band exploits its punk roots for commercial gain, when a band jumps on and off the anti-hardcore wagon, when a band charges as much as U2 for a shorter set, when a band sings "You've waited long for 21 / For me the fight has just begun / You get in clubs drink alcohol / It makes you feel you're 10 feet tall" in the middle of a bar, then I think its time to raise serious consideration about sincerity. How much effort does it take to change a set list, or work with bars/ promoters for all-age shows, or at least write a 15 minute response letter instead of having a slick PR agent lie for you?

Will Capel/ Bad Toad fanzine/ PO Box 6431/ Champaign, IL 61826-6431

Hello everyone,

Not too long ago, some friends and I discovered a "treasure" at a local video rental store - BLOOD SUCKING FREAKS. One can only begin to imagine my excitement when I saw this fine film reviewed in MRR #76. Although a very positive review was given, it cannot be said enough how great this movie is!! This movie is GREAT!! Rent it NOW!! My only complaints about the review are about a few things not mentioned... like how Master Sardu (sp?) is an incredible sadomasochist... the cheesy special effects, the dentist... the penis sandwich at the end of the movie... so much in this movie is SO GOOD. Victor Hayden's major mistake is not giving Ralphus any mention at all. See, Ralphus is Sardu's partner in crime, partner in torture, partner in ass-darts... Ralphus is also a very sadistic midget. (Ralphus: "You've been a very bad boy, master." Sardu: "Oh? MUST I be punished?") I seriously thought that Ralphus stole the whole show. He also moshes very well, as some of you might notice. (Whenever he dances with glee.) A local band, NOTHIN' MUCH, has been so influenced by this movie that they have an instrumental called "Theatre of the Macabre." Yes, it's that good. So, go to your local video store, rent BLOOD SUCKING FREAKS, and accept Sardu as your lord and master... the sooner the better. Best wishes all and happy viewing!

Michele/ PO Box 54/ S. Gardiner, ME 04359

PS. Everyone else should also see TAPEHEADS.

Dear MRR,

After Jane's column in issue #76 I thought I would add my comments on getting involved.

Back when I was about 15 or 16, me and a couple of friends used to hang out at this all ages club. One night, a friend of mine was just standing when he felt someone tug at his hair (it was spiked up), he turned to look and got sucker punched by a "coloured" guy. When mike went to step in he got suckered by a different "coloured" guy. By the time I made it from across the room, bouncers were everywhere and we were escorted outside. Since the crowd consisted of us (4 "punkers"), about 20 coloured people, and 50 or more people who just wanted to see a good fight we left. It seems that we were different. The "coloured" guys didn't like our hair (1 had a mohawk, I had short hair, and the other 2 had cone spikes). We were kind of used to this treatment (once we had beer bottles thrown at us for just entering a place) so we decided it would be best if we left.

Now it is about 5 years later and I had almost forgotten this until last Friday. I got onto the subway, which was almost empty, except for 3 "coloured" guys. I was alone. At the next stop 5 "skinheads" got on. As soon as they got on they started hassling the "coloured" guys. When it became obvious that a fight was going to break out I got involved. I hate racism, so I made it obvious that if it was going to be fight, it was going to be 5 against 4, not 5 against 3. Seeing as how I am not a small guy the "nazis" decided to end it and sat at the other end. On the next stop the "coloured" guys got off and left me alone. The "skins" decided to start at me, you know shit like "nigger lover" and all of those lovely thought provoking names. I just stood my ground and the night ended uneventfully.

I guess the point is would it have been worth getting involved if I had got the shit kicked out of me. Sure, it would have. For all I know, one of those "coloured" guys could have been the one who hit my friend. Neither incident made me hate (or even dislike) "coloured" people or "nazis." They just made me hate prejudice more. There are idiot white people, and there are idiot black people. All anyone can do is keep their sanity and help when they can.

Dear MRR Readers,

If you were angered by the Christian lunacy described in MRR's Apocalypse Soon article, there is a way for us to strike back. Several of the Christian holocausters currently have1-800 numbers that you can call over and over again thereby costing them big dollars. Hal Lindsey, described in the article as the most successful popularizer of nuclear dispensationalism or Charlie Manson theology, can be called and hung up on at 1-800-824-8119 nationally. For those of you in California the number is 1-800-554-9012. Old Jerry of the famous fabulous flying Fallwells has a thriving university you can call to make reverse donations, 1-800-538-8585. A new group, Focus On The Family just got their very own 1-800 number. This group coordinates anti-choice groups throughout the united states to pass anti-choice laws and has Operation Rescue meetings in their church. Give them a call at 1-800-232-6459.

Each call costs these bean brains a dollar so keep these numbers handy and dial religiously. You have nothing to lose but your reproductive freedom and the climate. Happy nuclear winter!!!! Anonymous

MRR,

Well, it seems like it's "straight-edge bashing" time down at MRR. In response to Steve Beaumont's article in MRR #76, I feel obligated to separate fact from fiction regarding the straight-edge movement. In my mind, straight-edge is as much about being accepted and open-minded (not sexist/ racist/ homosexist/ etc.) as it is about not doing drugs. It seems that Mister Beaumont is equating anyone who chooses a drug-free lifestyle with the pseudo-religious zealots that one commonly finds at Youth of Today shows. They have about as much to do with straight-edge as Def Lepard has to do with punk. Some points I would like to make concerning mister Beaumont's article follow...

First of all, Uniform Choice (who Steve has a wonderful time slagging in his article) have always been rather accepting of views

could afford to keep buying MRR Radio tapes. We raised over $1,000 which will ensure our subscription for the next few years with you great people. The show went all day and was an all ages event. There was a huge turnout and 10 local bands filled the bill. And unlike most fundraising events which take money from a specific audience and throw it into their collective pool, this event is spending money on things that the audience will be into. Kind of like a user fee toll. It is the first time that money has gone directly into services geared towards the source audience from which it came. Anyway you will no longer have to hear my drivel anymore. I turn you over to the faithful CHRY crew. One love,
Stephen Perry/ CHRY/ 258A Vanier College/ 4700 Keele St/ North York, Ont MJ3 IP3/ Canada

Maximum Rock N Roll,

I'm in jail right now in Ann Arbor Michigan, the FBI caught up with me in Chicago and after going to Cook County Jail in Chicago they extradited me to MI. They just want to put me away, those fucking pig bastards. I'm in for indecent exposure, assault and battery, and assault and battery with intent to do great bodily harm less than murder. My fucking bail is set at cash for $10,500.00 which I ain't got. So my ass might be rotting in here for 6 months or more awaiting trial. Then I could get a max of 10 years if found guilty. Well fuck that shit 'cause that don't fit into my plans. We're trying to set up some benefit shows for the bail. All we can get is a few thousand at most. So if any record companies, promotors or just fucking anybody wants to work out a deal, send me your phone number so that I can call collect. I can do shows, record, sell what I got. I've got a painting of me done by John Wayne Gacy I'm also going to have to sell.

They're just trying to ban me from society. The United States Secret Service thinks I'm in a plot to kill the president. Well I'm going down fighting. Just say fuck the pigs. If you want to help the cause don't send any money. Send a number I can call and we'll discuss it. They will not break me. They said my mind was full of garbage and I should see a shrink. I mean I'm so screwed up. Those fuckers make me wanna puke. If you can't take the heat get out of the fucking fire. Correspond to GG Allin: Kevin M. GG Allin, Washtenaw County Correctional Ctr., Cell Block E, 2201 Hogback Rd., Ann Arbor, MI 48104.

P.S. I just got back from court. Can you fucking believe this shit. They're putting me on a 60 day frenzic evaluation because they think that I am not competent to stand trial. They're just a fucking fraid of me 'cause I speak my mind and fight back. I'm firing my lawyer 'cause he's too much of a puss. And the longer I'm in here the more money he makes, the cunt. But of course because he's a dumb ass public defender he doesn't give a fuck about the rights of an extremest individual. They're all too fucking scared because I'll spit it back on them. GG Allin

*For more information on this arrest, see the MRR News section next issue.*

MRR,

Over the last couple months there have been a number of letters to yer rag concerning abortion. Well what I have to talk about has something to do with abortion; I want to talk about child molestation.

This is a crime that claims more victims any given year than mugging or common theft; but it is taboo to talk about it. Child molestation is very much a part of our day to day lives and try as we will to pretend to ignore it it does not go away.

Maybe it's obvious by my writing this, but I am a victim of this crime. The "incident" occurred when I was seven years old. I was walking home from school when I was grabbed by an older man and pulled into a construction sight, and he asked me (Not so politely) to perform fellatio. I know most of the readers will stop right here, but I was one of the lucky ones; I was not raped, someone on the street heard my screaming and got me out of there.

Many of my good friends have similar past experiences. It is only under very private circumstances that most people are willing and able to talk about this. My parents chose the route that was easiest for them; they ordered me not to tell anyone about it. So I didn't. I didn't tell anyone for ten years. When the truth finally came out, it was in the form of a song I wrote for a band I was playing in at the time. It went something like this:

"Little girls can cry at night, no one bother to hear. Spend their whole lives asking why. But they only know one answer. You're a victim to this man. Who still roams these streets. You're the victim of his hands. Desire for some kind of retreat."

Well let me tell you the lead singer of the band refused to sing that song and I was dumped from the band a week later. Music has always been cathartic. I was surprised when such a "liberal" and "alternative" type of guy wouldn't let those words fly from his lips. It was a year later I found he had a reason; he was a victim too, of a man, a family relative.

No person who endures such an experience will ever fully recover. There is no possibility of them ever having that put behind them forever. With the help from the right people I have a healthy (relatively) sex life now and I am not so crippled by the burden of my past.

What I'd like to suggest to any other victims of this crime out there is that they don't keep it inside. It only builds up anger, which can manifest itself in dangerous ways. My catharsis came through music and writing. Others have found it through their own methods. Just don't let what hurt you hurt others. Before I cleared the demon form my system I inflected more than a few bruises and cuts. History does (and will) repeat itself. If anyone out there had similar experiences to share, or you just want to get it all out of your system, I'm on the road right now but you can reach me at 5353 Manila Ave./ Oakland, CA 94618. Thanks a lot to those who helped me: James, May, Susie, Sam, Macks, Derek, Richard and especially Christine and Ian @. Kaya O.

Dear MRR and Readers,

In issue #76 you featured an article on pirate radio stations. I'm currently working for a small AM/FM station full time in Chillicothe, MO (it's my career) and am still somewhat involved with Pipeline Radio Fanzine, an underground & HC show I started on public radio station KYMC in suburban St. Louis over a year ago. Altogether I've been actively involved with both radio (public and commercial) and underground music for over 6 years.

I think the analogy made between pirate radio and underground music expressed in the article is a very good, and possibly relevant, one. Besides, it's an excellent way to broadcast "questionable" programming that the FCC may not approve of and music that CMJ or the major lables have no control over regulating or influencing. Sorry, Mr. Byron, your publication (CMJ) won't be receiving "Top 35" lists from us, not that you'd print them anyway.

If more and more of these pirate stations start popping up across the country the FCC would have their hands full trying to worry about shutting them all down (they have enough problems with "legitimate" stations).

What these pirate stations really need is more involvement by and for the underground music community and maybe a "network" of these pirates operating on a very sporadic schedule so the "authorities" can be kept scrambling.

A friend and I are seriously interested in starting a pirate station (on shortwave or at the top of the AM band or anywhere), calling it Pipeline Underground Radio (KPUR), and broadcasting very alternative programming (underground music, politics, opinions, etc.) two or three nights a week. We would mail out monthly schedules to interested persons so they would know exactly when to tune us in.

This is all a great idea, but we need help in getting it off the ground. Anyone interested in helping us with the technical aspects (acquiring equipment, maintenance, etc.) should get in contact with us soon. Thanks.
Kopper/ 431-A Vine/ Chillicothe, MO 64601

Dearest MRR,

Firstly can I make it clear that this letter is written entirely off my own back and was prompted not by persons involved in the band, but by my desire to let truth be known before all you backstabbing little lowlifes slander the names of those who deserve it the least.

I am referring to the rough time that LIFE CYCLE are receiving due to a gig they were due to play on an island near Edinburgh. Regardless of what you might hear, the truthful account is as follows: LIFE CYCLE were asked to play the gig by Deek Allan of OI POLLOI, and as it was to be a squat gig, they were not going to receive any expenses. Initially they agreed, and were going to hire transport and cover costs by those travel up from Wales (A distance of 700 odd miles there and back), after this fell through, they decided to take their own two seater van with only themselves in it.

A few days before the gig, they were informed by Dyke (OOPS) sorry Deek, that they had to supply the equipment for the ten or so local bands to use, and on arriving in Edinburgh they were to run around the city collecting the P.A. for the gig. They were a later informed that the gig had a strong chance of being called off due to police intervention. After all these considerations, the band decided that it was a little too much to travel 700 miles, with all their own equipment to a gig that might not even be happening.

As a result of this, their name has been shite up in Scotland, and it seems that Mr. Allan has been the major contributor to this. Well I am inviting OI POLLOI to play Cardiff in November, we can't pay them any money, and can they bring some drums and amps for the gig... If you don't turn up, then I'll label YOUR band as "Capitalist Metal" because that is the term that you seem to be using to describe a group of caring, sincere, dedicated people. Fuck me, the amount of times I've phoned LIFE CYCLE up the night before a gig a they've turned up and played, and occassionally haven't been able to despite turning up the last moment, and recieved £5 petrol money and STILL laughed about it. And of all the bands that I've approached to play Cardiff, the most ignorant bastard I've ever approached was Deek Allan.

So my message to Deek is this...

It's the likes of you that have made the Scottish "scene" the backbiting capital of the

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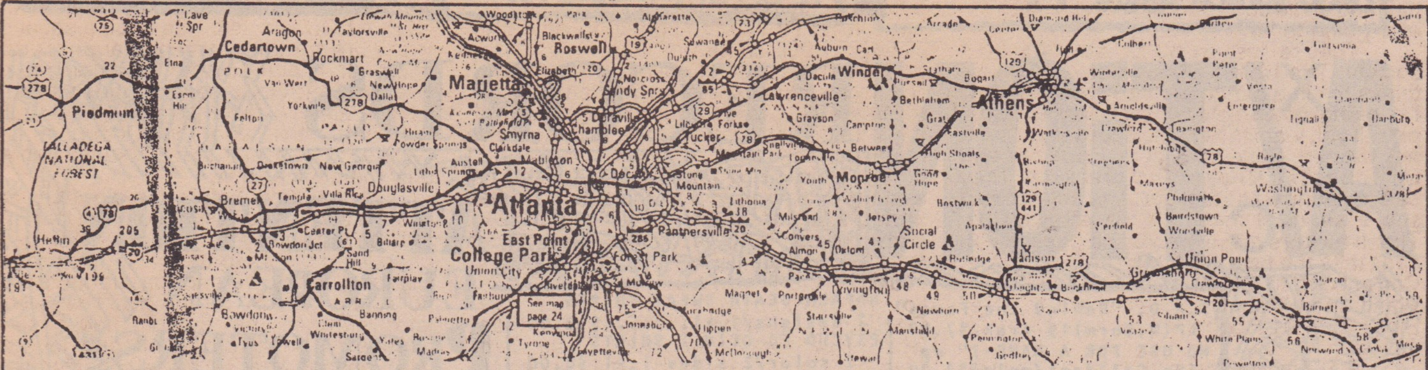


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# Letters

and lifestyles that differ from their own. The band has historically (in lyrics and interviews) merely presented their views and explained why they feel the way they do. They have never said that anyone who disagrees with them is categorically a bad person or anything of the kind. Their position has always been a tolerant one.

Secondly, as far as "fashion" goes, I have been straight-edge for quite some time, and I have yet to purchase a 15 dollar straight-edge t-shirt or any "skate" t-shirts either (mostly because I don't skate). I like my boots, thank you very much, and I wear my Pistols shirt with pride.

Thirdly, as far as political thinking goes, I recommend that Mister Beaumont listen to some 7 Seconds or Cabal or Fugazi albums. Are "Colorblind" and "Not Just Boy's Fun" apolitical songs? How about "Working For Peanuts" (by Cabal)? How about "Suggestion" or "And The Same" or "Burning Too" by Fugazi? Straight-edgers have historically been active in anti-racism issues, long before there was such a large problem with Nazi skins. Oh, and I guess activism in the animal rights movement doesn't count because I am straight. Just remember kids, you can't have a political opinion unless you drink beer. That's almost as silly as nouveau straight-edge bands like Youth of Today... Straight and alert,
Marcello/ 218 Brooks, Umass/ Amherst, MA 01003

Lawrence,

I have to say that after reading your last column I was pretty upset. You're my friend and I don't want you to take this as any more than me letting off steam and hopefully some insight to what made me feel upset.

Okay, first off I agree that the Day of Action had a lot of faults. I didn't even participate. But the flaws were not emphasized in your column and I feel like you found all the wrong reasons against it. Your column was more an attack on anarchists and very misguided and in many ways simplistic. I've grown really tired of fighting these useless quasi-intellectual battles and I especially hate to do it with people that I would like to think of as comrades.

First of all, I don't appreciate the sentimental blackmail you use with your story about Al. I don't like it from anarchists, marxists, or anyone. It's a mild form of propaganda that distorts the integral information. Maybe everything is propaganda. I don't know. But I don't like people trying to coerce and manipulate my emotions (especially when I find out-ha!).

I didn't go to all the planning meetings. But from the ones I went to, I do believe the intentions of taking over a building were sincere. What happened later I don't know. Why they were still determined to go to Berkeley, I don't know for sure. But I don't see your reasoning against it. I'm from LA as you know and the one thing that has pissed me off is how soft these so-called radical areas have become. Perhaps it's the burnout factor. Maybe it's selling out to the easier "liberal" approach. But Berkeley of all places is really soft (maybe it was never as hardened as I would like to think it was). The fact that you were even able to say it's the "most progressive government in the United States, the most easy going cops, the most tolerant atmosphere." You would lead us to believe that Berkeley is living proof that government works. Well you can't vote in the dividing of power and you'll never vote in anarchy, communism, or whatever you want to call our unique goal. Liberalism is the opium of the masses and Berkeley is at the heart and despite the human face, still part of the machine. Dare I say capitalist?

I also think you're way off base in saying that most of these anarchists had access to the comfortable home environment you speak of. I don't think most if any would be able to have "mom and dad... spring for the plane fare home." That's just not accurate and you're playing off of the readers racist liberal guilt. I don't know if you're baiting people or if you suffer from it yourself. Was it really important to mention that the truck driver was black? And would you really like to see the anarchists marching in Oakland? Does it really make any sense to you to have the anarchists attack the true down trodden? There's a contradiction there and I think you can figure it out.

Then there's the whole question about cops and what they represent. Are you saying they aren't the tools of the system? Are you saying they don't protect all the values of a commodity society? Are you saying there is a need for cops and we should get rid of the bad and keep the good? I think you've had too much Serpico and Hill Street Blues. Fine, the Berkeley cops won't kill you as quickly as the ones in San Diego. But do they make you feel any more or less safe?

The fine Berkeley citizens cheering the cops says more about where they've gone since the days gone by of their own radicalism. The very concept of the liberals cheering the cops as they busted anarchists to me is the ultimate farce of our society. Maybe it's a contradiction that should be heightened. It reminds of the scene in The Big Chill when ex-radical William Hurt mouths off at the cop and his ex-radical friend gets pissed at him for harassing a good cop.

Okay, the DOA was in many ways a failure and poorly organized. But that doesn't say to me that anarchy doesn't work. It says there's a lot more that anarchists have to learn. The workshops themselves were for the most part really good and well done. The event itself was (in my humble opinion) a great success.

You're also really showing a lack of understanding of contemporary anarchist thought which is a real dangerous thing when you put it under such scrutiny. There were a lot of stereotypes about anarchism equated simply as destruction. You almost caught yourself saying, "Anarchy is chaos." Marx thought anarchy was a great idea? Maybe in his dreams, but we both know the fundamental differences that existed between Marx and Bakunin. You're starting to sound like some RCP-zombie coopting unwitting, young, would-be libertarians.

And the thing about Operation Ivy. Please let them respond themselves. They're good and bright people and while they may agree with you, they have the ability to speak for themselves. Your quoting them is no better (or worse) than the anarchists.

That's all I have to say. Take these criticisms (angry as they may be) with love. So there, dude!
Lance Hahn/ Somewhere in Northern California

Hey Tim,

I just wanted to correct you on your review of "Free For All". The only band that did any kind of over-dubs were TOKEN ENTRY. And the reason was that the guitarist who played the show was kicked out of the band. REST IN PIECES, WRECKING CREW, and NO FOR AN ANSWER did not do any overdubs. I should know. I produced the "Free For All". Thanks for your support.
John Bello/ Hawker Records/ NY, NY

Attention Tim Yohannan,

I am responding to the record review in issue #76 in which you gave POISON IDEA an adverse rating and review for the Ian Mackaye 12". I feel it would be more professional for you: to keep your personal aggressions out of the albums that you rate and stick to things you have knowledge in. Punk, no longer being one of them.

I thought I'd enlighten you to a few fundamentals concerning punk and hardcore, since you seem to have lost your bearing on the subject, and are in dire need of its principles and what it actually represents on the whole.

First of all, since when was integrity a given rule of punk? I can't remember there ever being rules and, if there are rules now to what is acceptable and unacceptable, who in the hell decided that they should exist!!!

For your information, Mr. Yohannan, punk is an attitude that refuses to be governed by what another might find unacceptable towards thier own personal views. Punk does not approach its listeners with rules and guidelines on how to live, what to believe, and how to go about expressing it. Rather, it is an expression of freedom to do what you want, say what you want; in spite of the moral majority who frequently impose thier guidelines on us all.

One would have himself believe that since you have been in the scene since its beginning and work for the publication that you do, that you would consistently uphold our right to free expression without contempt or bitter refusal. Unfortunately, you seem to have lost your touch with these values and seem more intent on mud-slinging certain individuals simply because you don't adhere to thier views and methods.

I might also add that IAN MACKAYE is quite capable of speaking for himself. I mean he's got no problem preaching his "straight-edge-Veg-head" philosophy, so why not let him speak for himself and salvage what's left of your slowly dissolving integrity!

Further more, IAN MACKAYE is not punk! Put some stylin' attire on him and he'd fit right in with Def Leppard! Nor does he deserve credit over POISON IDEA!!! I personally view him as a cry-baby-wimp who couldn't swim the current punk music was travelling on; and while he's out preaching his boring and hardly innovative ideology, POISON IDEA are continuing to deliver an honest, if sometimes abrasive, impression of what they feel and truly believe. Now that's integrity!!!

I am so sick of IAN MACKAYE's preaching his own personal views that if he suddenly finds God and takes the alter, I won't be at all surprised. Fanaticism does seem to be his business.

Don't get me wrong, I don't really mean to put down his beliefs. I actually think it's great that he has found something in which he finds solice in. We all need that, right? But it seems as if you use his accomplishments in order to rate and decipher if whether a particular band is worthwhile or if their contribution to the music scene is important.

I can't believe that you don't realize how wrong a frame of mind that is!!! The scope of alternative/punk music is composed of a kaleidoscope of sounds and ideas. Not just IAN MACKAYE's! If IAN MACKAYE is disliked in any way, it is because you, as well as alot of other publications, use him as a ruler to measure a bands "integrity" and tact. This is unfair to IAN MACKAYE as well as it is unfair to POISON IDEA and all the other bands who complete the scene.

Once again, if IAN MACKAYE does not appreciate what the album says, then let him speak for himself instead of having "his monkey" do it for him. The fact that you altered the POISON IDEA ad and made your

# Letters

cheap comment only proves that you are an insensate ass!!! Who knows... maybe there's space for you on the left cheek!

Oh, before I go I thought I might tell you that Tiger Beat magazine is looking for a new writer as well as new talent. No doubt, it's right up your alley. I can just see it now... Tim Yohannan's special Luv and Kisses issue featuring "Win a dream straight-edge date and nature hike with Ian Mackaye". WEEEEEEE!!! MAN, OH MAN!!!!! Catherine Test/ 408 SW 2nd Ave #511/ Portland, OR 97204

*Catherine,*

*Make up your mind. On one hand you say punk is all about everyone getting to have their say, on the other hand you chastize me for having my opinion.*

*Then you reem Ian's so-called "cry baby wimp" approach, but then go on to say you're not really putting him down.*

*Kalv had a good pisstake on a lot of people with his ad (it originally stated: "Only an asshole would miss out on this one"). We had a bit of fun ourselves and exxed that out and altered it to: "Only an asshole would put this one out!". Sorry for the sense of humor— I forgot that only non-straight-edgers are supposed to be funny!*

*Geez, and I went to all that trouble a few issues ago to explain how the straight-edgers think MRR is anti-straight-edge and the drinkers think we're too straight-edge. Oh well. Tim*

Dear Mykel:

What's the deal, man? Lighten up! To quote MRR #76: "You took MY flag away from me and burned it. You ripped it out of my hands..." Mykel, read your columns straight before you send them to print.

It wasn't YOUR flag. It doesn't even matter if it was HIS/HER flag or not. The point is, it was THE flag. And contrary to what you may believe in your more patriotic moods, the flag is history; America is history.

The flag is not "a symbol of everything good in the country," nor is it a symbol of everything bad. It is a symbol of the country itself. And this country is an entity, with a past, a present and (presumably) a future. THE flag is a flag which stands for every American — yes, even dead Americans. It doesn't just stand for YOU and your visions and creeds. Two centuries and more go into the making of this country, and it's a lot more than your "dreams" or anyone else's. If you want a flag that will stand just for the good things in life (as you perceive them), then start sewing a new one, 'cause this one's taken. Has been for a long time.

By the way, I'm not sure that your equations of history add up. You admit, quite flippantly I think, to the American government (to which the symbol of the flag more appropriately belongs) as having been involved in "nasty things, like killing Indians, condoning slavery..." Yes, they were quite nasty things, dude. Consider the Indians: the flag flew over the entire era of genocide, and for it we gained demesne over a vast nation of rich arable land. You counterbalance this crime by reminding the reader that the nation was once "fighting Nazis." Yes, but the Germans were too "civilized" a people to commit to genocide (?!?) so we rebuilt their country for them after the war. And what did we get as a result of that? A strong and obedient ally, and demesne over the entire Western hemisphere. Now do I need to explain why "making spectacular movies" is not a suitable counterbalance to "condoning slavery?" I think not. Finally, rock'n'roll may be some kind of redemptive measure for TV evangelists, but both are multi-billion-dollar industries now, benefitting the establishment elite.

Don't tell me any flag-burner "gave away" the flag to the rich and the right-wing. It was taken away from the likes of me a long time ago.

I believe in America. I believe in the potential of our people to live up to the ideals of democracy and freedom. But I don't believe in symbols. Symbols are intellectual cheating, mental shorthand that is easily misunderstood and corrupted. Face it, Mykel: the flag doesn't belong to you or me; it belongs to the government. Democracy, freedom, liberty, life: those are what belong to us, and for them there can be no sacred symbols, only the worship that comes from their pure exercise.

Sincerely,
Stephen Farenga/ PO Box 145/ Elmsford, NY 10523

Dear record collectors:

Especially you vinyl retentives who populate the classified ads of this fine rag. Look, I have nothing against someone paying too much money for some rarity they missed out on. I'm guilty of that myself. And some of my best friends horde wax like you wouldn't believe. But this Misfit mania that's going on...

Ok! OK! I'm sure we can forget when the Misfits played the Elite Club here in SF and bashed in the head of some poor kid who just wanted to stage dive. But trading records like commodities? Why don't y'all just buy some power ties and matching polkadot power suspenders and socks and get a job as a stock broker. Youse seem to be acting like greedy yup junk bondsmen anyway.

$50 for the Birthday Party's Release the Bats/Blastoff! single? $100 for the Germs' Lexicon devil? Where the fuck do you get your money from? Mommy and Daddy must have it pretty good, and you're just too friggin' patriotic to blow it on drugs, eh?

So all of this Misfits stuff travelling around the country, laundered through the MRR classifieds. Sealed copies of this single, that EP. How much of daddy's paycheck did you blow for it? Are you going to listen to it, or are you gonna gouge some other sucker for the all Amerikan profit margin?

Are you sure you even got what you paid for?

How much does it cost to reseal a record? How much does it cost to have a realistic looking label printed and pasted on what could be last year's forgotten Top 40 number 3 with a bullet? With this shit going for $100 a pop, sealed and therefore unplayed, wouldn't it be worth it to some greedy bastard to have a few hundred bootlegs pressed? Do you even know what a Misfits record looks like?

All of this economy, driven by the whims of some mass-produced Heavy Image Metal band doing a couple of covers. And there you are, shouting your all-so-politically correct slogans, buying the trendy party line of peace and non-violent civil disobedience, while lusting after the supposed product of a band that thought their set so sacrosanct as to break some kid's skull with a bass. Have a nice day,
Jerod Pore/ San Francisco, CA

Hello there,

I just thought I'd write a reply to our unknown British chum who critised Doom and Intense Degree in the last issue of MRR.

I find it quite unbelievable that this person can single out these two groups. Why have they sold out? Is it because they are (or were) on one of the bigger labels that goes through a distrubutor? If this is the case, then surely there should be a massive list of bands on his list instead of just two. Whatever happened to D.I.Y., he/she asks. Well the last Doom release was on a D.I.Y. label, and Doom have now left Peaceville, and tentative plans are afoot for the band to release their own LP. Punk or wot?! Then our friend says Doom are unfriendly, what crap! Anyone who knows the band will know this to be rubbish. The same can be said for Intense Degree. Okay, so Intense Degree are on Earache, but as far as bands go ID are pretty sound attitude wise, sure they were naive enough to believe Dig (Earache Supreme) wouldn't sell out, but he has, and the band realise their mistake in trusting him. Unfortunately I.D. are under contract for another LP on Earache, but you learn by your mistakes, don't you.

Both bands do gigs for expenses only, unlike a few other bands over here I could mention, and Doom must be the only "more well known" group over here to resist the temptation of appearing in the music press.

Personally I think the only reason this person sees fit to slag off Doom and Intense Degree is simply because he/she doesn't like their music. I don't particularly like SNFU, but I don't write letters slagging them off, and if I did at least I'd have the bottle to put my name to the letter.

Cheers,
Andy/ 29 Bartons Drive/ Yateley/ Camberley/ Surrey/ GU17 7DW/ England

P.S. To accuse both bands of bandwagon jumping is ridiculous. Intense Degree have been going for a lot more years than most people realise, and the fact that their album hasn't exactly sold millions shows that they're obviously no out to cater for a particular market, they just play what they want to play. Members of Doom have been playing in one band or another years before Doom formed, and even if Doom weren't as popular as they are they'd still be playing the same stuff. You could say every band after the DK's or Discharge were bandwagon jumpers, right?

MRR and Lawrence Livermore,

This is one participant's response to your column on the Berkeley @ riot. Let me begin by saying that, in general, the DOA was a disaster. The random trashing of storefronts, especially small independently run stores like Shakespeare's Books, and the poor planning by the Berkeley organizers make a potentially good action, a testosterone flexing fiasco. As a participant, however, I have a different perspective on some of what Larry Livermore had to say.

First, militant demonstrations, and yes — RIOTS — are an integral part, but only a part, of an active anti-authoritarian movement. Merely challenging authority, and confronting capitalism, is important. Mass-lefty liberal "peaceful" demonstration and step-over-the-line "arrest me please, kind officer" civil (dis)obedience, are merely an extension of mainstream centrist politics. They have become so accepted as part of the Western political landscape that they have become ineffective. And they're boring.

What's wrong with trashing a bank anyhow? Sure it's a mostly symbolic act — so was the trashing of the Coke truck — but somewhere along the line that bank, or its equally detestable insurance company, will have to pay for that broken window — a small part of increasing the social costs of capitalism. And as for that Coke truck, I saw — and still see — that as the high point of the demo. Hell, give me a better target then good old multi-exploiter still in South Africa fuck-up Walter Taylor — Coke A Cola! (By the way, what does the driver being black have to do with the whole story, Mr. Livermore? He

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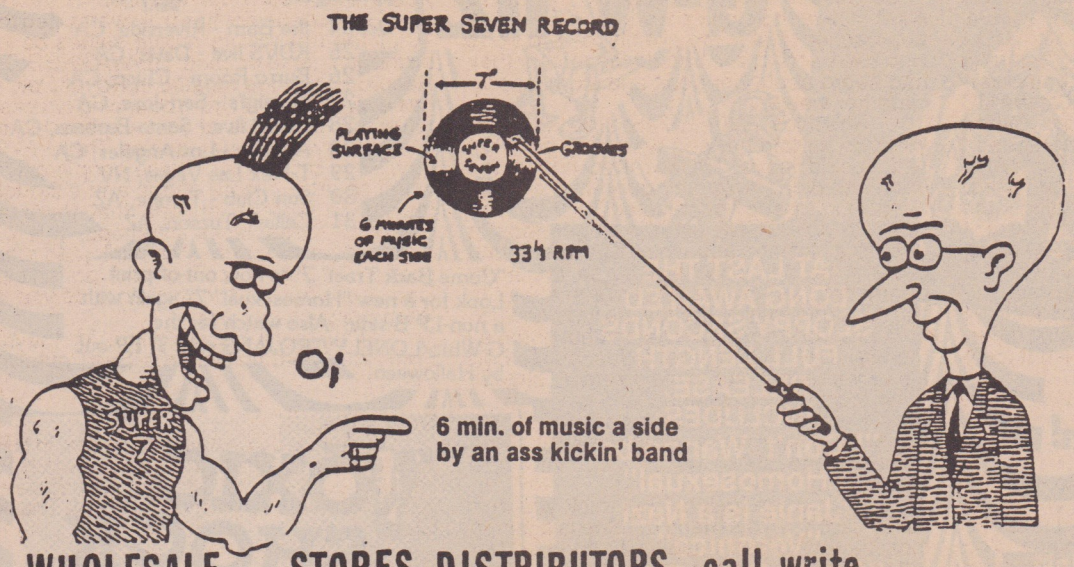


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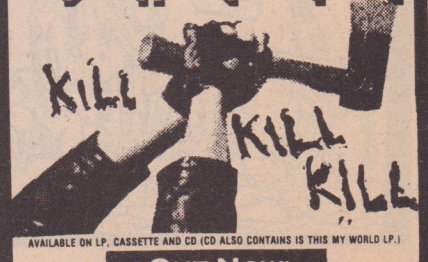


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# letters

wasn't hurt or even touched, so why even mention him? He wasn't the target, COKE was.) Do you have some sort of loyalty to Coke? I must admit that liberated soda tasted awfully good on a hot July day.

The problems of the DOA were the poor planning of the Berkeley @s and a handful of, "Dude, I made the scene; I broke things; I rioted, it was way cool" (actual quote!) assholes. In contrast, Toronto's DOA — in reaction to the downing of the Iranian Air Bus — was a much more positive empowering action. After being turned back at the UC ROTC building, we lost the focus. When random storefronts began to be smashed I changed my clothes and hopped the BART back to San Francisco, angry and disappointed. You, Larry, however, belittle the intentions and outlook of most of the participants in that action — and in the anarchist movement. We went there with no illusions of SMASHING THE STATE but to express our outrage over gentrification. In retrospect, we probably should have done something different — like a WAR CHEST TOUR — but hindsight is 20/20.
The Black Oak c/o M.P.O. Box 0187/ Oberlin, OH 44074

Dear Maximum Rock and Roll,

I would like to congratulate you on doing a great and ongoing job at covering the surrounding scenes and giving a direct and honest opinion of how you see things. You are the cream of the crop when it comes to fanzines. Keep up the good work!!!!

I am writing this letter in hopes it will catch the eye of the band WARZONE from New York City. These lame assholes need to be put in the perspective in which they diserve... a pile pf shit. (please excuse my terminology, but after spending 15 minutes with "Mr. Webster" they were the only words I could find that actually fit!)

The reason I, as well as countless others, feel this way toward them is because they lured a friend of mine to New York City on phony business, stole some money from her and left her stranded at 3:30 in the morning.

What happened was, my friend, Catherine, contacted the singer through the mail in order to get an interview for her novel. See, she is writing a novel about skinheads in order to help stamp out racism. The book attacts racism and drug abuse through the eyes of two individuals who are skinheads and the narrators of the story.

So, anyway, she contacts RAYBEES and says she wants to talk to him about the scene in N.Y.C. and he says that if she comes to N.Y.C he'd be glad to show her as well as fill her in on anything she needs to know. So after she debates on whether or not to go, she finally decides that it is going to be the only way to get information on anti-racist skins. (Portland skins are extremally violent and unwilling to talk with her.)

Upon her arrival in N.Y.C. she hops a cab to her hotel and waits for his call. It was late when she got the call from him saying that he was in the lobby and that he was on his way up. She told me she was estastic that he had shown up, after all, she had thought he would not.

Anyway, he took her for a walk to relax her, (somewhere down on 42nd street), and they talked a bit about skinheads and what it was like living in N.Y.C. She felt he was being honest in his intentions about relaying information to her about being a skin. It turned out to be a scam!

The next day she took him out shopping in order to repay him for his services. She bought him $150 dollars worth of clothes in order to show her appreciation. This may sound a bit strange to you, but we are talking about a girl who has been attacked on numerous occasions and beaten just for writing something that the Portland skins objected to. I can't begin to tell you how happy she was to have found a band who would talk to her openly and honestly, especially a skin band.

The same night, RAYBEES told her to meet him at the club he worked at. She was approached later in the evening by two skins who told her that she should leave, that they had heard about her book and didn't appreciate her views.

She told RAYBEES about this incident in which he told her she was lying and that she should leave. He escorted her to the door and didn't even say good-bye or anything! I mean, she had traveled 3000 miles to talk with WARZONE and the singer had not even told his band about her! She later found out that he had rifled her purse for every penny she had on her. So here she was in N.Y.C. alone with no money, no interview, no nothing. God knows why he had her come all the way to N.Y.C. in order to just abuse her! It's so weird that one could go crazy thinking of what actually happened.

Perhaps it's her fault for ever trusting a skinhead. It seems to me that skins are all the same in one major way... they only care about themselves!

Who in the fuck do you think you are, RABYBEES!!! This friend of mine is a caring individaul who has unselfishly donated her time for the past three years in order make this world a better place to live. She has crossed the line that Nazi Skins have drawn in hopes that her sacrifice will bring a message to people out there that racism and drug abuse can be stopped if we all stick together and fight for the harmony of the people. How you can live with yourself is a question I've pondered on many occasions. If your band had any idea what you have done, I would hope that they would kick you out and keep the integrity of WARZONE.

You, RAYBEES, are not worthy to represent and preach the words you fill WARZONE's music with (words of peace and values are nothing but a blatent lie on your lips!). Where was your compassion and honor when you coaxed Catherine out to N.Y.C.? Did you smell her money and froth like a rabid dog?! It leaves no doubt in my mind that that was the reason that you wanted to do the interview with her. This is unfortunate because by doing this you have more or less signed your death warrent in the music scene, because one thing that people will not stand for is people like you out to ruin what little peace we have left in our scene. As far as I'm concerned WARZONE is dead! RIP.
Cord Mckinny/ Portland, OR

Greetings Master Eric-

How's it hangin!? Gotta keep this brief. I have been right into record collecting for about the past five years so I find your column, 'Scumpit,' quite useful. I just have one small suggestion. When you discuss a certain record, any record, I think it would be very important to tell whether this disk came with a lyric sheet, stickers or any other kind of inserts. Also maybe go into a bit more detail on covers of first pressing, second pressings and so on. I just fuckin' hate hunting down a certain record and when you finally score it, you discover after awhile that it should of included a lyric sheet or whatever else was originally stuck inside. I'm sure you can understand, huh? Well, that's about it for now. I'd really like to see one of your columns cover early Florida releases and Canadian releases. Must go...
Michael Waldhart/ 116 Spring Way/ Madera, CA 93637

Hello fellow record buyers and sellers,

There have been many occasions where I have felt inclined to air record dealers dirty laundry in public. And, in fact, in time I will compile a worthy list of the worthwhile and worthless in the world of indie records. For the time being there is only one that I would like to turn our attention to as their despicable behavior has truly warranted this. To all the unknowing record sellers be you distributor, label or band: BE WARNED: The Record Exchange located in Royal Oak, MI has every bad habit from bouncing checks to returning packages at your expense to not answering your phone inquiries. They NEVER pay. They only rip off. These people are the worst scum of record shops and although I realize as well as anyone that there are plenty of these types of shops, this one claims to be supporting the punk (and other) scenes in their ordering and advertising. Don't sell your stuff to this store as you will learn the way we have.

Well, that's today's gripe. All the best from Ruth/Mordam Records/ San Francisco, CA

Dear MRR,

The Butt Juice cassette review in MRR #75 had the incorrect address of Totally Hot Records and Tapes. The correct address is 789A Mix Ave./ Hamden, CT 06514. Thanks,
Clark

Dear MRR,

Just a short note re: Annonymous #76. If you are going to start slagging people off in the UK, why not hit at deserving targets, not active and commited people such as DOOM and INTENSE DEGREE. There are bands who deserve your vitriol I agree. But at least base your criticism on something higher than unfriendliness and a generic sound. Having met both of these bands, your criticisms seem unfounded. They are both composed of friendly people and music is down to personal taste.

Also, Shane Manic Ears takes a fuck of a lot of flack but does work very hard in making bands available to people who want to hear them and does not, to my knowledge, deliberately rip people off.

One last question - why 'anonymous'? Are you afraid to back up your slagging in a less public manner - face to face? Anyway, enough of this shit. Anybody want to write, trade punk etc, get in touch.
Dave/ 35 Gawthorne St/ New Basford, Nottingham, UK

Dear MRR,

First of all, thanks for printing the 'zine article' for Slug & Lettuce in issue #76. I just wanted to let anyone interested know that I have moved again, and therefore the address printed is not right anymre. I am located in New York City now, but please send any mail for me or S&L to 242 S. Gill St./ State College, PA 18801 (this is a permanent address that will not change)

I also want to address a matter with SMM enterprises, a distrubutor that still advertises in MRR. I sent them several copies of S&L this summer as a sample, I then sent them several postcards all to which I received no response. If someone from SMM can contact me about what ever happened I would appreciate it. I would warn other people to take precaution before sending merchandise to them. Thanks for the space.
Chris / Slug and Lettuce fanzine

Dear MRR,

Well I don't know if you caught word on our recent benefit show. 11 bands played in order to raise the money so that the station

# Letters

And before you go spreading the shit around fanzine land, take a close look at the worst Capitalist Metal band in the U.K. at the moment.

And finally, a word to the brave young Scotsman who insists on giving LIFE CYCLE funny phone calls... I suggest you phone 01 343 3537 (National Front) and take out your sexual hangups on that scum.

Love, peace and autonomy. Marvin c/ o "Deek is a dork" Dept./ Rock against Polloi bitching inc./ 5 Millrace close/ Lisvane/ Cardiff/ CF4 5UR/ Wales/ U.K.

Dear MRR,

I hope you can find room to print this in your letter section. I think it's something that needs to be addressed.

First off let me congratulate the band GRUDGE on their idiotic version of American humor. You boys should be proud to know how funny you can be. Maybe we should get together sometime and pull turbans off of Arabs because we, as Americans, think it's neat to step all over other's beliefs.

But hey, I understand how you guys must feel. It's part of the American way to make fun of what you don't understand. I've grown up under these ideals too. But I hope I've escaped with enough sense to recognize sentient beliefs. Unfortunately, you have fallen for the American value trap.

Our culture tells us to honor our values only as long as it is profitable. Yuppies shamefully say they were foolish and idealistic as young protestors. Idealistic?!? Since when is idealism a bad word? That is yet another part of the American value trap.

Straight edge has unfortunately fallen into the hands of those who don't realize the gravity of their decisions. Yes, it is asinine to put a uniform on an ideology. But most people tend to blame the ideas for the uniform, and not the people who eschew it erroneously.

For the record, I am "straight edge." I have fit this label for the last 20 years of my life. I am vegetarian, and I have been for about 5 years, long before it even became an issue with the s.e. crowd. I don't drink sodas, caffeinated or otherwise. "So What," right? EXACTLY!

SO WHAT because these values are mine. They don't belong to a movement or scene. As well they shouldn't. However, they have become part of a silly boys club that embraces conformity. Sorry guys, I'm as little a part of you as the "drugged out" rest of society.

But just because one dislikes the fashion or music or whatever, it doesn't give them the right to fuck with their beliefs. I get sick of hearing things like, "We should tie you down and pour beer down your throat." Gee whiz! What a funny, American thing to do! No one can respect another's ideology.

It's the same as when I was in high school, there was a guy who as part of his religion always wore a turban. The other kids couldn't understand this so they picked on him. But it didn't stop there. As an integral part of Islamic religion, he had worn it throughout most of his life. It was absolutely crucial to him. But my fun-loving fellow students thought it would be really funny to take off his head. None of them could understand why he could only cry.

As part of the punk rock scene, we try to separate ourselves from "normal" institutional values and make ourselves better beings. But most of the time we remain philosophically tied to their ugly system. A leather jacket and a mohawk won't tear you away from those values, only a radical change will break us away from their chosen ugly life.

I say recognize yourself. Recognize the world. Worry. Be angry. Take over. Questions?
Dave Clifford/1006 15th St. #3/ Boulder, CO 80303

Dear Sirs,

As my personal opinion the USA is overstepping its bounds in regard to the Columbian Cartel drug problem.

It seems to me that if the Bush Administration were to donbat the problem on the homefront that it would be more effective. Just look at all the turmoil caused in Columbia by the government crunchdown which was strongly urged by our government. So far many innocent poeple have died all because the US wants to declare war on drugs. Mr. Thorton has denied that we will send troops to Columbia yet we have sent $65 million worth of military supplies and American military advisors. I feel this $$ would be better spent at home combatting poverty and the general causes of this problem.

Also, I'd like to mention that the biggest rise in violence is crack cocaine related; for the uninformed crack cocaine is an artificial substance made right here in the USA. Granted 80% of all US cocaine comes from Columbia but 100% of all crack cocaine comes from the USA.

As a US citizen I feel that I have a right to openly say that I do not want to see our troops sent to Columbia nor do I want to see another US backed war in South America.

Is our government so blind that they cannot see that if we start the violence in Columbia that it will only spread to our own country?

If these people will kill in Columbia they will surely kill elsewhere.

I see decriminalization and legalization the best way to control drugs in our society. Our government, amid rumors that they themselves smuggled drugs in the late 60's, must realize that this type of thing has always been a part of any society and that the best way to control it is to make it readily available and taxed at a reasonable rate to those who want it. Keep the price down and flood the market — thus the real problem of above — not use — could be dealt with.

Also "pot" should be at the very least be decriminalized so that the major efforts could be directed to more serious drugs such as cocaine and heroin, that way if someone were caught selling it to school children they could face stiffer penalty.

Lastly it has been my own belief that drugs keep the "lower classes" down and that the problems there are all ignored because lower class people are viewed as no good to society. Come on American public open your eyes to the new prohibition and put the help where help is needed. Let's deal with this problem realistically and get the crime out of controlled substance. Sincerely, X name withheld due to FBI, CIA, Fear!

Dear MRR & The Masses,

For the past 50 years, there has been a free-speech communications black-out. It is illegal to operate a transmitter as a commercial radio station without a "license." The U.S. Government will rarely give a license to someone on the East Coast who wants a legal station because they claim the airwaves there are "overcrowded." Bullshit. We need to destroy the law that prohibits private stations. One of our rights here in the good 'ol USA is the Freedom of Speech.

I am Klaus Kinski and I run WXZR, an illegal radio station. If the government tracks down the signal of my shortwave "pirate," I can be fined $10,000 and/ or be thrown in jail for a year. But... NO one has gone to jail and the highest fine paid was one for $2,000. We will not get caught. For one thing, only a couple of people know my true identity. But many people know me as 'Klaus'... Including the Feds.

I have mail for WXZR forwarded through a middleman, in this case, Andrew Yoder. All mail must include 3 postage stamps because they will be used to get the mail to me, & my response goes to Andrew for a WV postmark. Middlemen are a necessity for surviving. Without them, the whole world would know your home address (if you decided to receive mail at all for your station).

"Transmitters?", you ask. They are NOT illegal to own, just to operate. Good ones with nice pricetags are a common sight, if you know where to look. They range around $50. Unfortunately, I do not yet have one, but should be getting one soon.

The reason for this letter is to get some punks involved in pirate radio operations here in the States. The only other punk stations I know of besides WXZR here in the USA have been WOIS, & Radio Deadman (Come on Deadman! Please return to the airwaves!). I will soon be the only active American punk "pirate" station. While I will play groups like the Dead Kennedys, The Residents, Due Process, Black Flag, Fear, etc., the other illegal stations play either Rock, Country or Oldies music. As Andrew has told me, the airwaves need more punk stations!

Feel free to write to WXZR and ask me any questions that you may have concerning this issue. If you want a station, write to me. I'll try to answer all mail, but you MUST include 3 $.25 stamps. FFFR!!!!
Klaus Kinski/WXZR/PO Box 628/ Slanesville, WV 25444 USA.

P.S. If you are serious, I may be able to aid you in starting your own pirate station!

Hey Now!

I was just reading through MRR #76 and I wanted to comment on a couple of things. First off — nazis. Those of you folks who are hellbent on stopping nazis would do well to study exactly what it is that the nazis did in Germany. A maior tactic employed by the nazis was destroying literature (as well as music) that threatened their ideology. This included the harassment of merchants who carried such material. Is this beginning to sound familiar, A.R.A. of Milwaukee? How about you "Anti-racist from Philly"? When we employ the tactics of the enemy, we become the enemy. Any attempt to stop the spread of ANY ideology, no matter how repulsive that ideology may be, is a blow against freedom. Sure, it's true that if the nazis gain power, they won't be so considerate of our freedoms, but if we become nazis to stop them, we haven't won.

Next up — here's another letter whining about "7 (count 'em), S-E-V-E-N, DOLLARS for a show (with three bands). Fuck off! I don't want to hear about it. Here in Western Mass., you'd be paying that much to see ONE band — if you could go to the show at all (you are over 21, I hope? No? Oh, too bad, maybe you'll get lucky and there'll be a good 18+ show...). Hey, either learn to live with it, or set up your own fucking shows, it's not that difficult (Bands — see listing for FMH this issue).

And lastly, I want to thank Mykel for being a voice of reason in the wilderness. Your column is the main reason I'll fork over two bucks for thls rag.
Josh/ 2% Skim Lizard/ 32 Chestnut Hill/ Greenfield, MA 01301

*Dear readers,*

*Thanks for all the good letters. After that drought I complained about a few issues back, we've begun to receive plenty!! Tim*

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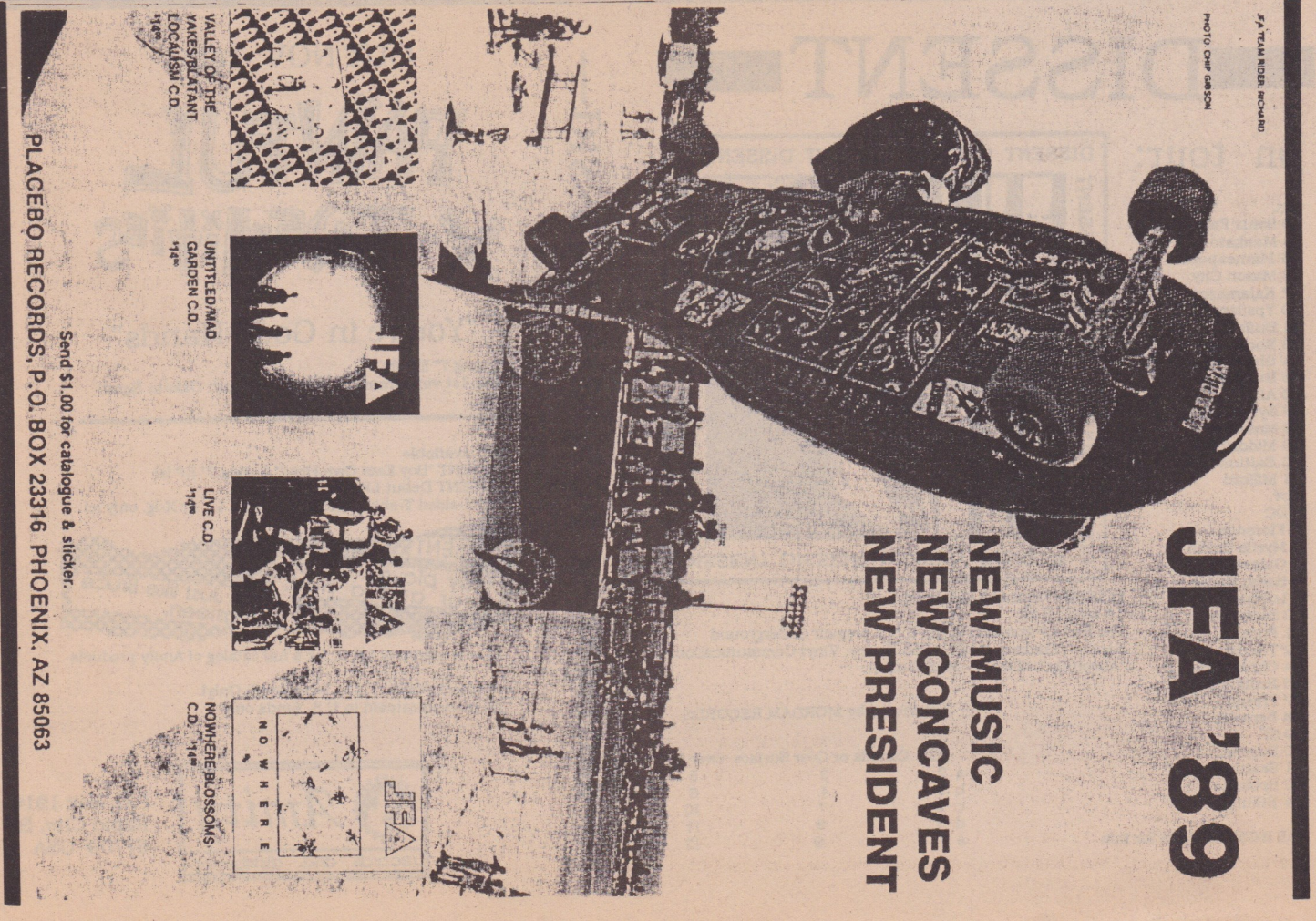

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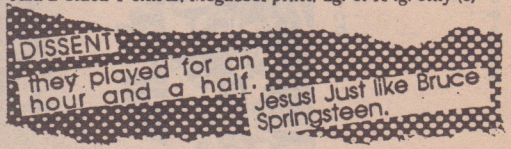


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Lily Braindrop

## I'm Sick Of Weighting

How many woman do you know that are satisfied with their weight? One? Two? Any at all? I believe that regardless of political, ethnic or ideological differences, virtually all woman have a common enemy: the bathroom scale. Even I, rebel and deviant, am no different in this respect. My life, and outlook thereof, underwent a hefty change when my body did the same. This past year I gained 20 pounds, and a whole lot of insight about women's "body mania."

I started putting on weight the way most people do; gradually, as a result of frequently indulging my appetite. Whether I was hungry for food, or something more abstract remains in question, but, nevertheless, gain I did! As the needle on the ever-present scale pointed to higher and higher numbers. I bemoaned my fate. Surely, I thought, everyone would roll their eyes in disgust at my expanding girth, and I'd be perceived as having no self-control. My horror over this weight gain soon began to overshadow any other event in my life, and subsequently, my obsession with losing it all became my top priority. I could have been awarded a Nobel Peace Prize, and my only thought would be to find a dress that would camouflage my thighs to wear to the awards ceremony. Yet, oddly, the more I tried to control my appetite, the stronger it became. There were times when my cravings would be so strong, I'd cry with the frustration of not being able to control myself. I swore if cheesecake had never existed, I wouldn't have been in such torment. I vacillated between binging and purging, and self-loathing and self-pity. I was inwardly certain this was one of the biggest traumas of my life, though outwardly I would never have admitted it. I anxiously anticipated blatant rejection and ridicule: "MY LIFE AS A SIZE 11: The Story of Lily-she couldn't fit into a mini-skirt, so we made it into a mini-series." I carefully avoided old friends and relatives for fear that they would broach the subject. I was very concerned with maintaining a self-sufficient image, and dreaded the thought of anyone assuming I didn't have perfect command over every facet of my life, especially my appetite. (Funny, according to the philosophers, God's been dead for over a century, yet we're STILL so concerned with concealing the ever-so-Christian sin of indulgence!)

On the surface, this obsession with weight and appearance may seem superfluous and silly. I've been told, after all, that there are more important things than a person's looks. That's for sure. Much more important than a person's appearance are the reasons why they feel compelled to look that way! Naturally, I felt some pressure from fashion. Hell, how can anyone help but feel overweight when Self magazine hails the 5' 10", 127 lb. body of model Stephanie Seymour as "perfect?" Great. Now that woman have finally freed themselves from aprons and Ajax, they're supposed to look like broom sticks! How quaint. How unreal... how adolescent.

Adolescent... that reminds me of yet another factor in my quest for the "perfect" (READ: skinny) body. I once caught myself referring to my Zaftig form as "over grown." Ha! I'd said more than I'd realized. Really, my body isn't any more voluptuous than any full grown woman's, but, then again, that's not the ideal, is it? Despite the fact that most women don't cease developing at age 12, the adolescent form seems to be most frequently touted as ideal. I wonder, do we aspire to keep the female mind in this suspended puberty as well? Judging by the amount of energy that women use obsessing over weight, instead of personal growth, I'm inclined to think so! Curious how thinness of the body became vogue at the same time women were seeking to broaden their lives. Yep, if you look at old fashion magazines, you'll see that this is true. Ultraskinny became fashionable at the same time as the Women's Movement in the '60s. What a contradictory message! Expand your consciousness but narrow your hips! It's still the same today, too. Visible maturity of the mind is acceptable, perhaps, but not of the body. And Fifth Avenue will never let you forget it!

Fashion dictates aside, there are deeper reasons why I became a weight obsessed compulsive eater. Trying to control my weight is very symbolic of trying to hash out an identity and, simultaneously, a distraction from the very same thing. Attempting to conform to, and then later tying to free myself from the cultural body ideal is just like any other identity struggle: What you've learned is "right" vs. What's right for you. Believe me, where weight is concerned, trying to distinguish between the two is incredibly difficult, because women are quite literally raised in the realm of the esthetic. A woman is taught from day one to be a "pleaser:" Be nice, be attractive, don't argue, be accommodating, don't threaten people with your looks, your success, or your mannerisms, let others do the dirty work -- or else. Or else what? Well, or else no one will like you, and that's the ultimate failure when you're raised to please people! On one hand, I would diet to please people, and therefore, please myself, and on the other hand, I'd totally binge (and I do mean TOTALLY) out of rebellion against what author Kim Chernin refers to as "The Tyranny of Slenderness." I wanted to do, and eat, as I pleased without getting anyone's admonishment for dessert.

Yet underneath all this panic and confusion over my weight, I realized how much energy I was draining from the greater issues I faced in my life. Of course, finding a satisfying body image is a valid pursuit, but while it's a nice place to visit, you shouldn't live there. After a while, I noticed that my weight gain became a scapegoat and an excuse: "Life would be so much better, if only I hadn't gained so much weight..." It wasn't so much the weight I needed to lose as it was the fundamental lack of self-esteem. I spent more of my time worrying about how to look good than anything else. How convenient for me to avoid confronting the fact that I was scared of failing at anything I tried, or, worse yet, succeeding! I'm sure I could have written a book twice the size of "War and Peace" with the energy I lavished upon my body. How many women do the same? It's not too far-fetched to say that I purposely diverted my energy from meaningful, though painful, self-growth to superficial reduction. But I learned more than I ever expected!

Well, where am I now that I've had all these revelations? I cured my compulsive eating by following the sage advice of a dear woman named Annie Fox who encouraged me to give in to every whim and indulgence for food, without feeling guilty about it. Losing the guilt and self-reproach was difficult, but at least I'm psychologically lighter now! My physical and psychological hungers are more easily distinguishable now, but no less real. I do still feel pressure to lose weight, though maybe that will change as time passes. Now, at least, it is a secondary concern. I realize now that I have more important things to worry about. If you are weight-obsessed, I hope one day you realize this too. Until then, indulge... it's okay to want things, really!

(For an outstanding social and historical observation of women, hunger and weight, read "The Obsession: Reflections of the Tyranny of Slenderness" by Kim Chernin, c.1981 , Harper and Row Publishers.)

Well, I'm trying to dash this off at 2:30 in the morning at the luxurious Maxi-pad as we in-scenesters like to call it. Four hours from now I've gotta get up, assuming I ever get to bed, that is, and catch a DC-10 to Detroit. It's my first vacation in over two years. Sounds like fun, huh? I think maybe next year I'll take a leisurely tour of the tractor plants and cabbage farms of the Ukraine.

Naturally people want to know why I'd go to Detroit for a vacation, and of course I tell them that it's all I can afford, which is partly true. But for the same price I could probably make it to Cleveland or even Omaha. The difference is that I can stay in Detroit for free because my mom and dad live there.

This will be the first time I've been back in Detroit for nine years, and I think also the first time in all those years that I've been to America. I don't know, maybe some of you didn't realize it, but California isn't really part of the United States, it's more like its own country, and the part of California where I live is more like another planet.

What little idea I get of what goes on out there in America comes from the rare occasions that I watch the official government propaganda channel (it's the only one that comes in on my TV), and I don't believe much of what I see. Yeah, sure, I have plenty of bad memories of my own days back in the USA, but people were still at least semi-human, not the howling packs of buffoons and idiots that come screeching out of my TV set whenever I forget to turn it off (by the way, did you know that there are subconscious messages constantly emanating from your TV set warning you that something awful will happen to you if you stop watching?).

Supposedly the whole population is up in arms now over this drug "crisis," and they're so desparate to solve it that they're ready to throw out the Constitution, invade South America, and throw anyone who ever smoked a joint into a concentration camp.

Now of course I don't know anybody who thinks like that, but according to the media, just about everyone does. Well, just goes to show what a bunch of weirdos me and my friends are, and I guess we'd better start packing our bags, though I don't know if we'll need much where we're going.

Actually, though, I was thinking about where you, the readers of this fine magazine, could possibly be going in the near future.

Do exotic ports of call like Colombia, Ecuador or Peru stir your imagination? Do you get goose bumps thinking about slogging through the rain forest with an M-16 on your back and quaint little brown people shooting rockets and throwing hand grenades at you? Does the prospect of burning villages to the ground and killing and raping little children appeal to you? Then George Bush's "drug war" should be right up your alley.

Remember that piece of paper you signed? The one that said Selective Service at the top? The one that it couldn't do any harm to sign, the one that you had to sign if you wanted to get financial aid for college? Well, that could be your ticket to adventure. Maybe some day in the not too distant future you're going to get another piece of paper that says Selective Service too, and this one's not going to be quite as friendly. In fact, it's going to tell you to get your ass down to boot camp unless you'd rather have it in jail.

You think I'm being paranoid? Hey, I don't blame you if you don't see what's happening. Most of you don't remember the early 1960s, and since they've stopped teaching history in school, I can't expect you to see the eerie parallels. But when I hear talk on the news about military "advisors" heading into the Colombian jungle, it sounds like 1964 all over again. Then we were off to help the brave, freedom-loving Vietnamese people fight off the evil communists. Close to a million people were dead before that one was over, and it was all a lie.

This one's a lie, too, maybe an even bigger one. George Bush leading a crusade to stamp out drugs is like Adolf Hitler getting elected president of Israel (actually not such a farfetched notion, the way that country's been going). George Bush is probably the biggest drug dealer in the history of the world. Without CIA cocaine he'd still be some lowlife schmuck peddling bunk oil wells to hick Texans.

Listen, before you get dragged off to Colombia to wipe out this "Medellin cartel," better get it into your head that if you get killed down there, you'll be giving your life to protect the interests of the Washington cartel. That's all this is about. Wiping out drugs is the last thing Bush and the boys want to do. They just want prices to stay high and the profits to stay in the family.

If this all gives me a sense of déja-vu, it's because it's exactly what was going on in Vietnam. There we were fighting to protect the CIA's heroin supply; this time around it's cocaine.

Of course some of you will probably tell me I'm crazy, that if the government was really pushing drugs, they wouldn't be arresting people and building more jails, and trying to do away with the Bill of Rights (if Bush's latest prison plan goes through, we'll have a bigger percentage of our people in jail than any other country in the world). But what you forget is that the more drugs they bust, the more people they lock up, the harder it is to get drugs, and the higher the price of drugs will go. Then, if you just happen to be the CIA, with the only reliable source of drugs around, well, I guess you'll be doing just fine.

It'll never work, of course. Short of turning the whole USA into a police state (something that is becoming less and less farfetched, I must admit) and nuking South America, the drugs will keep flowing and the CIA will never regain its monopoly. But they're prepared to die trying, and take the rest of the country with them.

Some places, like the part of northern California where I live, the Constitution has already been reduced to the level of an oversized piece of toilet paper. There is no protection against illegal search and seizure, troops with helicopters and automatic weapons come zooming in and occupy whole mountains, roaming through the fields destroying whatever they feel like. Supposedly they're there to wipe out marijuana, but what they're really wiping out is the freedom that this country is supposed to be about.

You probably think I'm making this up because you haven't heard about it on the news. Well, it's up to you. You can believe the government or you can believe me. They figure they can get away with what they're doing in northern California because it's just a bunch of hippies and freaks up there in the hills, which is partly true. There are other people, too, but most of them are too scared to complain, not that complaining does a hell of a lot of good.

I know one family, they're sheep ranchers, never grew pot in their life, in fact they hate the stuff. But CAMP (Campaign Against Marijuana Planting) landed on their property anyway, smashed their water tanks, ripped up their water lines, made a general mess of things. Why? Well, it looked like the kind of place marijuana *might* be growing.

When their daughter told me about this, I asked if her parents were going to sue the government for damages. No, she said, they didn't want to because someone might think they were sympathetic to the pot growers.

Now you might say that with an attitude like that they deserve whatever the government does to them, but it should go to show how scared people are. Nobody wants to say anything that might make it look like they aren't totally opposed to drugs. Just like back in the 1950s, only then it was communists.

Anyway, I think you owe it to yourself and your nation to Just Say Fuck You to the war on drugs. In fact I call upon all straight edgers to make the supreme sacrifice in this hour of national need and to make a pledge that at least once a month they will get high on some illegal drug. Look, you can still be straight the other 29 days, and you'll be striking a blow for freedom. And when they come to you at school and want you to piss in a bottle, piss on them instead. And when they haul you into drug "education" classes to fill you full of ridiculous lies about marijuana "addicts" and LSD "overdoses," laugh in their faces. Better yet, blow pot smoke in their faces.

Hey, I've never been a huge drug advocate. In fact during the past few years I've been totally straight edge a good part of the time, even though I never owned a hooded sweat shirt and still don't have any muscles. But the more I hear that godawful whining cretin sleazeball of a president yapping about not doing drugs, the more I think it's my duty as a good American to at least make an occasional effort to alter my consciousness.

Anyway, now it's four o'clock in the morning and it's almost time to go get on the airplane. If it crashes and you never hear from me again, it's been real. More likely, though, I'm going to go back to Detroit and wander around those ugly old streets and wonder just how the hell it was that I ever came out of a place like that. I expect it will be kind of bittersweet, for more than one reason. I never had a whole lot of friends when I was growing up, in fact I didn't have any, just a bunch of drunks and hoodlums that I hung out with because the good kids made me sick. So it's kind of a drag going back to my childhood home and realizing that I didn't really have much of a childhood.

Then there's my parents. Both in their 70s now, and any time I see them could be the last, which is true of everyone I see, of course, but the odds are considerably greater when you get to that age. Now my parents have been a royal pain in the ass much of my life, and they show no signs of letting up yet (when I called my mother to tell her what plane I'd be on, she started telling me to bring some "nice" clothes, not those T-shirts and jeans that she always sees me wear in San Francisco. Forty-one years old, and she's still telling me how to dress).

But I still like them, love them in fact, and I do believe they did the best they could within the context of the way they were raised. I wish they could have done better, but they were never all that happy themselves. They were good religious people who thought that life was supposed to be about suffering, and that it's better feel absolutely miserable inside than to make a bad impression on the neighbors. Oh well, is it any wonder I never had kids?

One last cheerful note: you remember my column the issue before last, about the riot staged on Telegraph Avenue by the so-called anarchists? And you remember my friend Al?

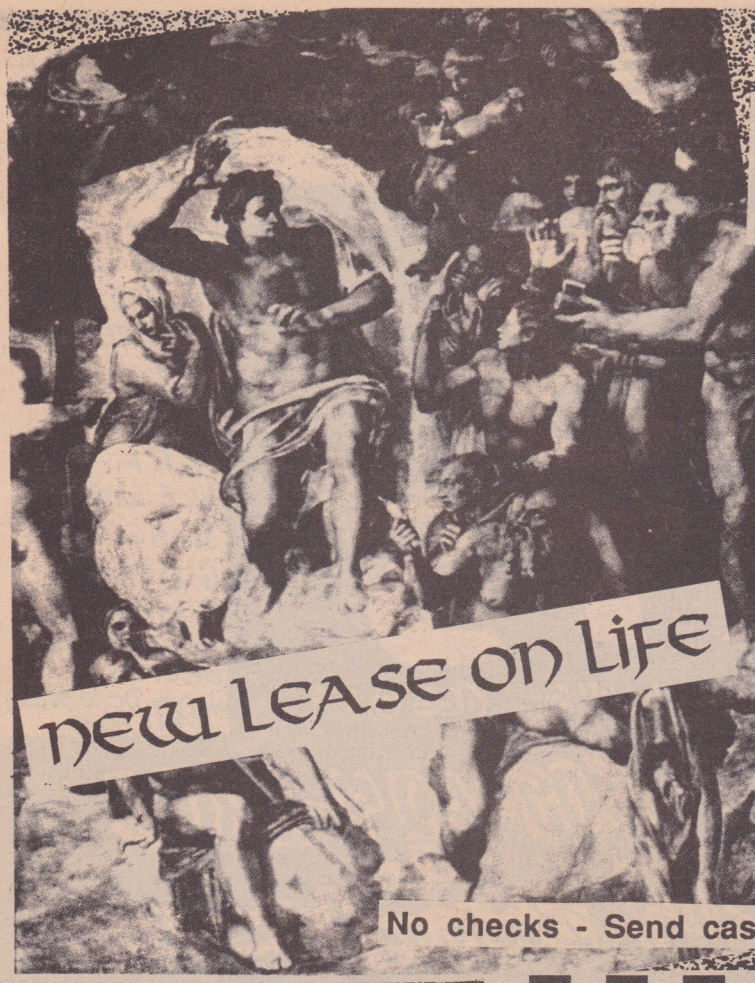
Now Al has never seen Maximum Rocknroll before, but the other day on his way to work he was walking past the RCP bookstore, which is just a couple doors down from his shop. Out comes Mister RCP bigshot waving the new MRR and yakking a mile a minute about how fucked the things Al said in there were.

"Don't he know anything?" Al told me a few minutes later. "Those anarchists hate his motherfucking RCP ass." Al is not a big follower of politics, but he got that one right.

Next Month: Is the Motor City still burning? Tune in here and find out. And sure, I'll say hi to Iggy for you.

They said I'd be tall and have a big dick by comparison. So far they're wrong on the first count. I haven't had a chance to check out the second. Yep buckaroos, my first week in Japan. I'm still so sushi shocked, so I can't say whether or not I like it. I CAN say it's weird. The weirdest thing is not the black-haired folks who scurry around streets lined with nothing but expensive restaurants with plastic food in front. It's not that almost none of the streets have names so every address is "around the corner from the station and then three houses down from the McDonalds." It's not that I'm living in a seven floor walk-up where I have to take my shoes off before I go in and pull the bed out of the closet before I go to sleep. It's not that I walk into a supermarket and don't know if the stuff on the shelves is for eating or for cleaning drains. It's not that when I flush the toilet I have a choice between a "big flush" and a "little flush" depending on what I've just finished doing.

The weirdest thing about Japan is that I have to be a normal person. I have to get up early in the morning. I have to dress in clothes I wouldn't be caught dead in. I have to take the subway— to work!! I'm surrounded by millions of like-dressed folks who do the same. It's Wall Street— everywhere! You don't even have dangerous Negroes to break the suit-jacket monotony. It's just Japs and generic foreigners, all

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dressed like an "I Love Lucy" rerun.

I guess I'll be making a ton of yen, but acting normal is a terrible price to pay. A month ago, back in New York, I told my mom and dad that I was going have to dress up like somebody's parents for this Japwork. They were so happy they bought me two suits— one, a sort of Yuppie safari style, the other, pure white Saturday Night Fever. Mmmm boy, dorkville here I come!

You've probably heard that the Japanese have a reputation for being mysterious and inscrutable. Whaleshit! They're as easy as to scrut as soggy noodles. My pal, Guy-Gene Baka, tells me that during World War Two, the Japs captured a British warship. It served as a model for a warship of their own. They copied it piece by piece, in exact reproduction of the original. They copied everything, including the metal boiler patches soldered onto the heating pipes. They didn't know what the Brits used those little plates for, but there figured must be a reason. I don't know if that's a true story, but it should be.

In the 40's, after "the old Japan" lost the war to the West, suits and ties replaced the traditional kimono. The natives of "the new Japan" had no idea where they came from, or their purpose. (I still don't!!) They only knew that business worked with suits and ties. They wanted Japanese business to work. Now that business is so successful here, I guess they're convinced it's the white shirts and ties that did it. They're not about to go casual and risk losing their economic superiority. It's such an obsession that not only the "financial" crew wears that penguin paraphenalia, everybody does. A few construction workers, the only exceptions, probably change into suits when they go home to relax for the evening.

"Americans work to live," said Guy-Gene, "Japanese live to work."

"Oh no!" I thought, "Could there be any more succinct definition of hell?"

Speaking of hell, the average temperature here in Tokyo has been about 92 degrees. The humidity drips in at 147%. Add this to a suit and tie. Now imagine them (and me!) baking their way to work in a subway so crowded that I'd gladly trade it for the spaciousness of a Volkswagon filled with college kids. These guys will suffer anything for work. What's so inscrutable about that? Weird? Perverse? Yes! Hard to figure out? Nope!

Talk about easy to figure out! I've been here only a week and already I've solved two of the famous mysteries of The East. First, I can tell you why they walk with that classic oriental shuffle. (They take very little steps. Each one starting with putting the middle of their foot, instead of the heal, on the ground. Then they slide their feet forward without lifting them.) I also discovered why so many wear those thick Mr. Moto glasses and constantly squint.

The reason for the shuffle is THONGS. You know, those geeky rubber things you can (but never would) buy in K-Mart. Some folks here wear a neater, more sophisticated leather— or even plastic— version. Most wear those plain rubber refugees from a kiddie pool. Since these poor excuses for footwear have no backs, the only way to walk in them is to put the front of your foot down first and slide them back between your toes. You can't take big steps. You might lose one on the next stride. Yep, the oriental shuffle. Even when they're not wearing these backless toe torturers, they use their other shoes the same way. Instead of stepping in them, they step down on the backs, crushing them under their heals. Then they just shuffle along as usual. Ahh soo!

Now, the glasses come from squinting at whatever they're reading. It's usually a comic book. (Japan has GREAT comics— violent and sexy as hell. Even businessmen read them.) You see, Japanese has three sets of alphabets. One is the native HIRAGANA, a pretty alphabet that's based on sounds. One character stands for one syllable, always the same one— a nice sensible system. The second alphabet, called KATAKANA, is the same as the first, except that it's only used to write foreign words. This alphabet isn't as pretty as the other one, leading to nationalistic— if not racist— implications. My pal Allison told me that Japanese books used to write the speech of foreigners in KATAKANA, no matter how well they spoke the language. It was just to show that they weren't "one of us." The third writing system is called KANJI. This one they borrowed from the Chinese.

Ho, ho, it was like copying the patches on those British warships. Kanji was fine for the Chinese, where one symbol was one syllable was one word. In Japanese, the system doesn't work so easily. Usually one symbol means only part of a word. You need other funny squiggles to make up the difference. These symbols have nothing to do with sound— only meaning. They can pronounce the same figure forty seven different ways, depending on how it's used. There are three thousand of these Chinese-borrowed figures. That's not all. Each one can have up to 23 different "strokes" in it. In English, the most complicated letter is 'W'. It's got foul lines. Try to imagine a letter with twenty three lines the same size as a W. Now you have some idea of what our oriental cousins have to go through just to read the dialog in a comic book. Imagine dealing with a newspaper or a novel? Glasses? A peculiar squint? I'm surprised they can see at all! Mystery number two— solved in a week.

Another thing about the Japanese (although this is still in the first impression stage): they're not the most interesting people in the world to look at. I think you can best understand this if I tell you about my fuck-system (aka THE BOARD UGLINESS SCALE). It works like this: I pick a specific place, like a subway car or an escalator or one city block. I look at everyone in that space and rate them. They can score D for 'Desirable' where they get one point. They might score IAP, 'In A Pinch.' (They'd do, when there's no one else around). In this case, they get 1/10 of a point. The worst case is [WFTIMPWBCOTATWMLCTUI, 'I Wouldn't Fuck Them If My Prick Were Being Cut Off Tomorrow And This Was My Last Chance To Use It.' Of course, they get no points for that. I only count people over twelve years old. To do otherwise, would unfairly inflate the numbers.

Using this system, an average New York City short block will rate about 5.8. A Danish bus could go as high as 14.3. (Weird, since I'm not a fan of blondes— having found that blond hair is often an indication of congenital stupidity.) The Tokyo walking population rated only a 3.6. Bad enough. It's worse when you consider that was for an entire day— in a city of twelve million! Maybe I just haven't been in the right places yet. Of course there are kids here. That should be a saving grace, especially since I'm supposed to teach them English. Things are often not as they should be.

[Whoops! After a few days it seems that my initial impression was wrong. Like the contents of your large intestines after eating a week's worth of rice, the Japs seem to clump. Instead of being generally ugly, I discovered that the ugs and the beauts just hang around with each other and don't mingle. You go to one part of town and there's one head turner after another. In another part, you want to open up a concession selling bags for the locals to put over their heads. My walk through Shinjuku station was such an aesthetic delight, I stained my new suit pants. Another nice point: unlike in most of barbarous Europe, the girls here shave their legs, a smooth taste treat for the eyes. (Allison says no. It's just that they have less hair to start with and they wear nylons—even in the summer.) My local neighborhood, unfortunately, is a clump of ugs.]

Back to teaching English: It started with a bang; the day after I got here. Some of my students were as young as two years old. They had their moms to protect them. There were a bunch of Junior High School terrors and a couple of friendly high school kids. I tried teaching the little bastards the difference between "on" and "in." I explained the function of prepositions in English and how it related to the function of participles in Japanese. They didn't want to hear it. One guy kept putting pencils in his nose and making farting sounds at the other kids. Another little boy walked up to me and started rubbing the hair on my arms.

"Iya-ne!" he said.

Thinking this was some kind of Japanese pedaristic greeting, I thanked him. He laughed. I later found out that "Iya-ne!" means "disgusting, isn't it?" I was not off to a good beginning.

Besides my students, I'm finding it hard to meet the Japanese. Not only the language barrier, but some sort of "we'll imitate you, but you keep your distance" mentality pervades the place. Also, as an English teacher, you only meet other foreigners in town for same reason you are. The only natives you run across are your students or your bosses. Neither make particularly good drinking companions.

One of the few Japanese friends I have made, is my pal Buta Kitanai. I like him because he's got an evil sense of humor. He continually makes fun of the way other people make fun of the Japanese. It's a treat to see him squint his eyes, put his hands and arms into the opposite sleeves and say, "Velly honorable sir— you want suck my sushi?"

I told Buta about my failures at teaching. I even tried my linguistic comparative method on him. He said that wasn't the way to teach kids.

"You too interrectual.'" he said, "righten up.'" I told him I'd consider it.

Not everything is different here. It's comforting to know that, in a way, it's just like home in New York. Like taking stupid foreigners for some big bucks and a laugh. Yep, I got hooked, lined and sinkered in the famous GINZA shopping district. I couldn't resist the bargain advertised with a picture outside the restaurant. A complete breakfast, toast, egg, and what looked like a cup of tea— all for 50 yen (about 40 cents). Ho, ho, not something a poor Jew like me is likely to pass by.

I go in and order in my best Japanese. The waitress doesn't understand me.

"What did you say?" she asks in English. I repeat my order in English. She nods. "What would you like to drink?" she asks. I figure I have my choice, but I better stick with what's on the picture outside the restaurant. I want to make sure I get it for the same price. "Remon Tea." I say, imitating Buta imitating me imitating a Japanese person. It's my quiet revenge for the waitress's refusal to understand my Japanese. I'll teach her a resson, although she'll never know it.

In a few minutes she's back. All smiles. In one hand, she's got my 50 yen breakfast.

# COLUMNS

The cup contains not tea, but seaweed soup. In the other hand there's another cup, with my "Remon Tea" in it. Also in that hand is the bill. She stealthily slides it face down onto the table. She shuffles away, probably chuckling to herself.

The total charge: 570 yen (about $6.00); that's 40 cents for the breakfast and $4.80 for the "Remon tea." Sucker!

Oh yeah, I got here at the tail end of an election campaign. I'll know who won before I finish this. It's the first time the Japanese Socialists have a chance. A socialized Japan! Could you imagine?

Their election campaigns are a nightmare— twenty four hours of rampaging sound trucks, screaming about why their candidate is so good and the others are so bad. There's a juicy scandal this time. The prime Minister was Gary Harting with a Geisha girl. I think he's ugly enough to survive it, though. I asked Buta Kitanai, how often Japanese folks have there horrible elections.

"Erecshons?" he said, "Evely mawning!" I didn't hit him. As it turns out, the socialists won an overwhelming victory. God help us— especially us foreigners— now. The Japanese national(ist) Socialists are just like their pals the Canadian national(ist) Socialists and the German national(ist) Socialists of the thirties. Each of these parties think that their country is God's gift to the civilized world. Everybody else is out to get them. They each want to protect their wonderful way of life by making it hard for "outsiders" to damage their system. With the Germans, it was the Jews who were the bad guys. With the Japanese and the Canadians, it's the Americans. In any case, national(ist) Socialists need a fall guy to blame their problems on. Of course, their policies are anti-freedom: high tariffs, trade and work restrictions among other nasties. All this to "protect our way of life." Yep, blame an outside force for their ills and then fight the force. Just what the world needs-another Canada (or Germany, for that matter!)

One of the few good things that happened to me was meeting Roger Armstrong. Roger's been doing the Japanese scene report for about as long as I've been writing a column. Roger also teaches English to kids here. I told him about my problems with them.

"You've got to make them think it's not school." he said. "Play games with them. Distract them. They'll pick it up."

Ah, almost the same suggestion that Buta had given me earlier. "I'll try." I promised, still skeptical.

Roger took me to a show featuring the Brit Band NAPALM DEATH and a bunch of Japanese hardcore bands. The great S.O.B. blew away most of the competition. Japcore reminds me of Finnishcore from mid 80s. It's fast, mean, with nary a touch of metal. Sometimes it gets so furious that it loses all semblance of "tune" or even "music." It's a Frankenstein that takes on a life of its own. It's hardcore— not hardcore rock— not hardcore music— not punk rock.

Roger also took me to an all-hardcore shop called RECORDS BOY. I don't think I've ever seen so many records I never heard of together in one place. If you want to order the S.O.B. albums, or any other Japcore stuff, write the managress, Erika Beck (RECORDS BOY, 3-59-9 Koenji Minami, Suginami-ku, Tokyo 166, JAPAN). She speaks English and is a fine female. If you've got a rich uncle or a fake credit card you can call her at (03) 315-2682. She doesn't have a catalog, so don't ask. Also, records are expensive, but Erika will trade. Just send her your Minor Threat singles, or "Pick Your King" on clear vinyl and ask for something in return.

The major problem with hardcore here is the narrowness of the fans. Japcore buckaroos have such restricted tastes, that even MRR is eclectic by comparison. It's the same for every other little scene. People in one group have no contact— and only disdain— for people in all other groups. The individuals in each little clique seem to be fine folks, but you've got to do a lot of clique hopping to get to meet more than one type of person.

Anyway, the day after the big hardcore show. I went back to teaching. I looked at the bright little faces of the kids in the class: the girls, with barely budding breasts under their Catholic School uniforms. The boys, with only the faintest peachfuzz shadow on their upper lips. Then I remembered Buta and Roger's advice on how to deal with them.

"OK kids," I said, "no prepositions today. Instead we're going to play a game. It's called, "Doctor."

Notes:

1. A while back a band called MDS sent me a cassette called "Neurotic Party." Maybe it was the other way around. In any case, in typical dunderhead fashion, they didn't put their address on the insert or on the cassette itself. Can anybody help me find them?
2. Wow! The fight on the free speech front has heated up in these pages. Those against free speech for people they disagree with (usually calling them Nazis— I guess "Fascist" has lost its bite), quote Hitler in their defense. Something about if he was stopped early enough then the war (or "the holocaust") wouldn't have happened. Let me, as a DEFENDER of free speech quote (or rather paraphrase) a silent opponent of Hitler in MY defense:

"First they came for the Nazis, but I was silent because I was not a Nazi. Then they came for the pornographers. I was still silent, because I was not a pornographer. Then they came for the right wing skinheads. Again I was silent because I was not a right-wing skinhead. Then they came for me, and there was no one left to speak up."

Ho ho. Man. . .er . . . person those barricades! When SKREWDRIVER comes to town and the forces of anarcho-totalitarianism try to keep them from playing, this NY Jew will be fighting side-by-side with the British Baldies. I'm fighting for myself too!

3. For those who don't know how this works, here's the scoop. The classy talent (aka writers) at MRR send in our work. We type it out with little corrections. (Nobody is perfect.) Those pages are put on a scanner. That's a machine, sort of like a Xerox, that translates the typed words into computer talk. If the scanner comes across something it doesn't understand, it guesses. Usually it guesses wrong. Nobody ever bothers to check.

Two or three columns ago, I wrote about this researcher who fused two eggs together to reproduce without a sperm. Now girls can have babies all by themselves. I said that this would lead to concentration camp showers with something on the door. The symbol I used was the circle with an erect arrow— the scicntific notation for MALE. In a letter I sent with the column, I mentioned that this might be tough for the machine. I suggested someone spend 30 seconds with a pen to fix it. The scanner read the male sign as an "0." That's the way it was printed. The sentence made no sense at all.

This happens all the time— not only to me. Here's my advice. If you send MRR anything for publication, mark it up. Scribble all over it with crayons. Make designs in the margins and between the lines. This'll cause the scanner to not be able to recognize anything. There might even be smoke— a fire! Maybe by then, somebody will pay attention to it. Maybe, but I doubt it.

4. Timmy said I'm too hard on him and his poor staff. He promised to hire more proofreaders and let them use the MRR swimming pool and the Porsche. I said I'd give him another chance. So here is the test. If none of the words in this sentence are spelled wrong, then hold off Jackson Pollaking your next submission. On the other hand, if you spot an error or two, then have fun, buckaroos!

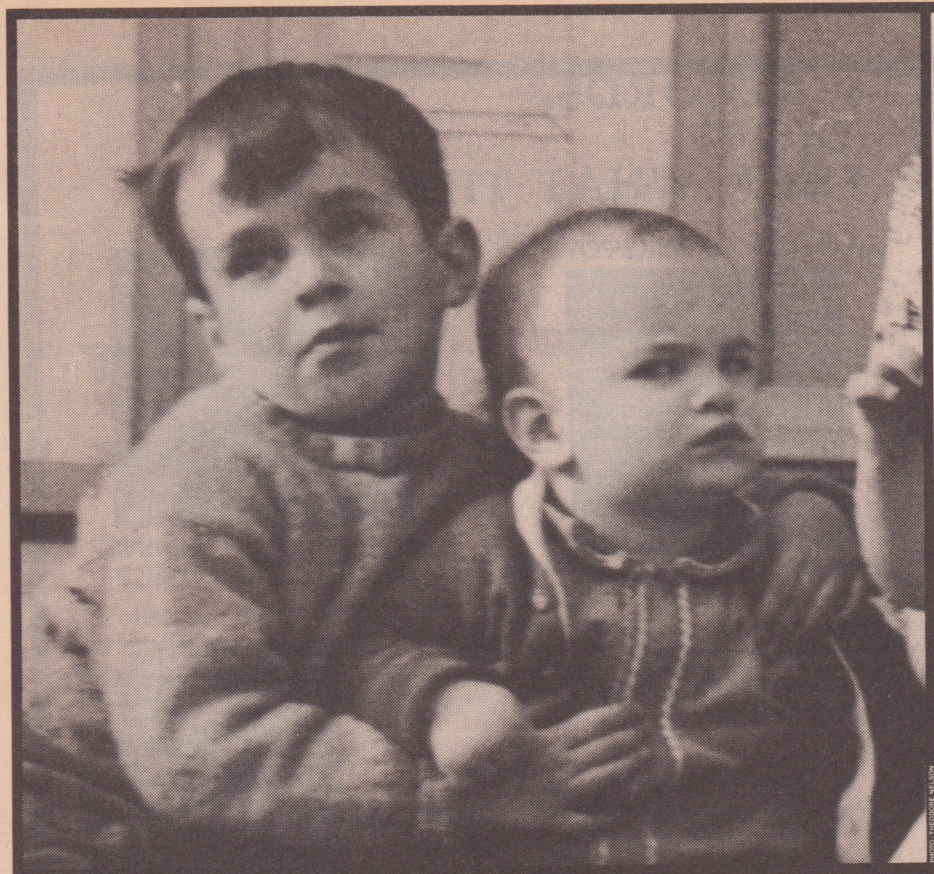
## CURRENTLY FUCKED.

Sam McPheeters

While recently glancing through a glossy, brainless "news" magazine, I came across an article, buried near the back page, on the 'Second Thoughts Project.' Actually, the name is kind of deceiving -- it's less of a 'project' than a roving "think tank" propaganda unit developed by several ex-left wing radicals ("fugitives from the 1960s") to loudly endorse the politics of the new right. Ordinarily this wouldn't have been much cause for excitement, and certainly wouldn't have made the news -- after all, haven't we been 'ruled' for the last eight and a half years by an administration elected by a nation of yuppified zombies dissatisfied with the rebellious sixties? I guess the big difference here would have to be the degree to which this particular group abandoned the causes they were so actively involved in, and the vigor with which they not only accepted but championed the new values of the Reagan revolution. For example, the two leaders of the 'project,' David Horowitz and Peter Collier, were both editors of the famous radical newspaper Ramparts and militant supporters of widespread social change 20 years ago. Today, the two publicly attack former friends as 'neo-communists,' and rub elbows with the likes of Fawn Hall at Republican buffet galas. Last year, the two helped write speeches for the Dole campaign.

The analogy for the punk/hardcore scene is glaring, only in our case this phenomenon of ideological/motivational entropy takes place over the course of years (sometimes months!) instead of decades. I've had to watch so many of my own friends slowly but surely fade out of the "loud fast rules" mode to embrace its less frictional counterparts (ie."ska," "skinhead," "hip-hop"). Whenever I protest this kind of regression, I'm responded to with a lot of defensiveness. "It was just a phase", or "I have the right to listen to whatever I want to." In the resulting argument, somehow I always wind up becoming the closeminded schmuch who has no tolerance for other people's basic aesthetic tastes. I never quite seem to bridge that gulf to explain that my dissapointment and frustration has absolutely nothing to do with narrowmindedness -- it has to do with the revulsion and helplessness I feel when I see once committed individuals "lost it" in a big way. The 'alternatives' that are usually billed as progressions from punk/hardcore are almost always non-alternative regressions. New fashions, danceable music and an easy avenue to pick up members of the opposite sex. No ideas, no challenge.

And I've really got to wonder if this type of burn-out is inescapable. Are the inspiring



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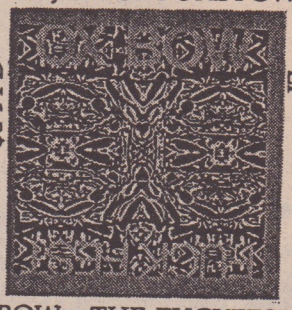

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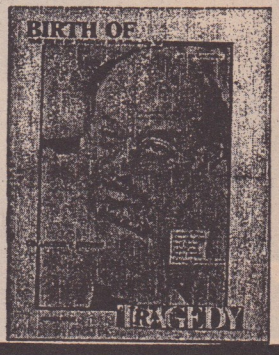


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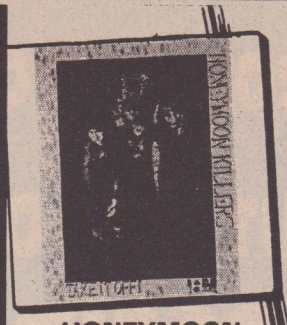


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Members NAIRD

individuals of the present underground community to become the Kevin Seconds of tomorrow? Are we all destined to an early grave of jaded selfishness, winding up out days in the independent community renouncing our own constructive pasts? The evidence seems -- overwhelmingly -- to say yes. Like, of all the bands I've ever even remotely liked, I can name maybe five that actually got better with time. Less than ten that stayed consistent. Literally hundreds that have gotten worse, usually dragging their own names throught the mud in the process. Looking back on the decade long history of punk/hardcore music, it seems like one of the basic rules of the whole thing is that EVERYONE -- no matter how "committed for life" -- is doomed to become an advocate of stupidity. The avenues are countless; the 'glam rock' scene, signing on a major label, plugging into the metal audience, and on and on. The message conveyed, however, is always the same: "I'm gonna play it by their rules now, I want to be part of their interpretation of what culture is about, money is my bottom line." Fuck you, independence.

Are there ways to avoid such complete burn-out? Again, the answer seems to be yes, but in a much narrower way. Sticking with the kind of values and independence that the underground scene inspires in its members requires, above all else, massive flexibility. Burn-out is inevitable within any kind of radical movement, ideological group or other minority that doesn't mesh with the guidelines of 'normal' society. The 'hippies' weathered a lot frustrations and set backs to their multitude of causes, but probably the killer -- the final blow -- was the burn-out and disaffection they experienced within their own ranks. It's all the exact same within our own "scene," and the larger underground community as a whole, only the age-old cycle of inspiration/defection is played out at a pace ten times faster than any other social movement. To quote one of the more recent converts to the religion of imbecility, JUNKYARD's own Brian Baker, "I don't think that anyone that's been punk rock for three minutes cannot be heard to exclaim that the people who've been punk rock for one and a half have ruined everything." The key to staying sane in such a rapidly changing musical genre (of course, it's much more than just a "genre") seems to be the ability to "rise above" such short sightedness and work with what little inspiration we can get from the few and far between bands and individuals that went the distance and didn't sacrifice a fucking thing. But remember, part of the reason so many inspired, talented people burn-out and defect to the ranks of mediocrity -- 20 years ago or just this month -- is because there never was any lack of deserters and hypocritical assholes in the first place. For every organization like Dischord records, there are hundreds that went the route of the BYO. For every band like CONFLICT or the DEAD KENNEDYS, there are hundreds more that went the way of TSOL, DISCHARGE, SSD, YOUTH BRIGADE or UNIFORM CHOICE. The trick is not to let 'em bother you -- it is possible to avoid burn-out, but it takes skill, courage and determination, and at every step along the way, the enticements of money, 'the normal life' and acceptance within mainstream culture are constant seductions. Remember, also that inspiration itself doesn't have to die; every now and then I come across a few people well into their fourties (old enough to be my parents!) who still show a huge level of commitment towards punk, hardcore and all of the underground's possibilities for change... a few of them even being hard at work on the very magazine you now hold in your sweaty little hands.

STEVE BEAUMONT

I.F. Stone, the father of the alternative press eulogized by Tim a couple of issues ago, always had the same response when asked what his favourite publications were. First, he would painstakingly explain that if one wanted to challenge the dominant hierarchy in society, one had better be damn sure of what that class was thinking. For this reason, he'd say, his favourite reading material was The New York Times, The Wall Street Journal and the Washington Post. Not coincidentally, this is also the thinking behind my possession of a Bachelor of Arts (Honours) degree in Political Science.

Education, both secondary and post-secondary, has always received a bad rap in the world of Punk. I can't even begin to count the number of times I've read in these very pages how school is merely a tool society uses to fit people into specified slots in the capitalist world and, as such, should be avoided at all costs. In fact, if one were to take MRR as an indicator of the Punk subculture, one would have to assume that everyone involved in it has or will drop out of school at the age of 16. Yet, look at the letters following the names of some of these MRR alumni: Mykel Board M.A., Jeff Bale M.A., Tim Yohannan B.A., Ruth Schwartz B.A., and Steve Spinali B.A. While I can't claim to know the rationales behind each of the above's pursuit of a degree, I don't think anyone can say that they've been transformed into model corporate citizens by the university system.

The secret behind education is to take what you want from the institution and the reason that school has gotten such a bad reputation in Punk is because few people are willing to expend the effort required to do this. In my four years at York University, I studied economics to learn how the capitalist system works financially, sociology to discover how it functions socially, and political science to find out what makes it tick politically. With this background, I'm better prepared to be an effective critic of our society and, more importantly, propose alternatives to it. Without my education, it would be like trying to repair a carburetor without the slightest knowledge of how a car engine works.

Of course, there is an argument against institutionalized education that one can easily research and learn these things on one's own and, to a certain degree, this is true. what this position does not take into account, however, is the oral tradition of learning. While a person can learn many things from books and personal experiences, an influential mentor can provide unique insight to any given topic.

The books I read in university certainly would have had a much lesser impact upon me were it not for the supplemental teachings of several excellent professors, some of whom remain my friends to this day. True, some professors and high school teachers are boring jackasses who only wish to lecture and get out of the classroom as quickly as possible, but a large number are fascinating instructors who are well worth getting to know. I wonder how many of schooling's detractors have ever tried to talk to a professor on an equal level.

Another important element of institutionalized education is the social aspect. Just think how many people -- good and bad -- you never would have met were it not for high school or university. Even negative social relationships are important and I think everybody has had at least one positive social contact in school. Somehow, the interaction at an educational facility is different from that at work, organized clubs or friendship cliques. Like any other social force, this is an important element to experience no matter what your view of society.

Having stated all of the above, let me now go on record as saying that school is not for everybody. Some people simply can't get excited about academics no matter what form they take and others just prefer to go it alone. I'm not saying this is good or bad, I'm simply stating the fact. However, it must never be forgotten that knowledge is power and those that choose to spurn the knowledge likewise spurn the power. As Confucius said, "Learning without thought is labour lost (and) thought without learning is perilous."

George Tabb told me to write my next column about sex, so I did. Here it is. I've been reading some stuff by Wilhelm Reich recently, which I started reading years ago but hadn't looked at in a while. For those who don't know, he was an interesting and wacked out psychologist/Philosopher/scientist whose books were burned by the FDA (yes, that's the Food & Drug Administration) in the fifties. He died in prison on November 3rd, 1957. His work is pretty fascinating to read, some of it is brilliant, some is scary, and some is just plain obvious and over-analyzed. For example: "Experience in everyday clinical practices leaves no doubt: the elimination of the sexual stasis by the orgiastic discharge of the biological excitation removes every kind of neurotic manifestation." In other words, when you have an orgasm, you feel great. (So why can't he just SAY that? I hate these scientist types...) But not all his writing is that bad, and he had a very holistic view of the universe, of life and death and sex and radiation and science and philosophy and art and all the rest. He had some great ideas, and some others that I just don't agree with at all.

In "The Orgasm Theory" he writes about "orgiastic potency," which is basically the ability to let go, lose control of your body, and have a really GREAT orgasm, the kind you can't have if you're thinking about your sexual performance, or thinking about anything at all. I've seen people have orgasms where their body doesn't move and their facial expression doesn't change. Their breathing doesn't even change. What's the point? It doesn't look like much fun to me. Why have a body if you can't let it run loose every once in a while? (Same goes for music, too, though Reich didn't have much to say about that. The kind of band I like is the kind that lose control and go crazy, that let the music take over their bodies... seeing bands like that is always a sexual experience for me.)

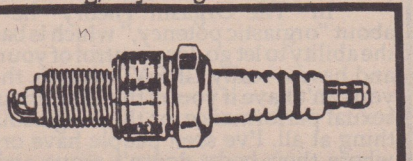
# COLUMNS

As Reich puts it, "Orgiastic potency is the capacity to surrender to the streaming of biological energy, free of any inhibitions; the capacity to discharge completely the dammed-up sexual excitation through involuntary, pleasurable convulsions of the body." I'm with you there, Wilhelm baby, but you lost me when you start talking about women's orgasms like the only kind of legitimate female orgasm is the "vaginal" kind—as opposed to the "clitoral" kind. This vaginal orgasm being, of course, the kind that a woman has ONLY with a PENIS inside her. He talks about male/female fucking like the same physical sensations—that bring the man to orgasm will, in an ideal situation, bring the woman to a simultaneous orgasm. I'm not saying I think simultaneous orgasm is impossible, but I don't think it's necessarily the ultimate in pleasure for the woman, though it might be for the man. The contractions of the vagina during orgasm may increase pleasure for a penis inside that vagina, but the contractions of that ejaculating penis don't necessarily do a goddamn thing to increase pleasure for the woman. And what's with this "vaginal" orgasm bit? Reich says, "At that time, the sex-economic differentiation between clitoral and vaginal excitation was unknown." And then we have a cryptic little footnote from the "editor" (who isn't identified anywhere in the book) saying: "Controversy still rages on this subject."

Masters and Johnson are the most recent authorities to deny that there is a distinction. Yet it will seem that the only true authority is the woman who has experienced both clitoral and vaginal orgasms. "Invariably, she will insist that there is a distinct difference." Oh yeah? Well it's news to me. I've had different kinds of orgasms—well, orgasms reached from different kinds of stimulation—but I haven't noticed two distinct types of orgasms. Am I weird? Or what? By Reich's definition I haven't had a REAL orgasm? Well it sure feels real to me. When I "surrender to the streaming of biological energy" in those "involuntary, pleasurable convulsions of the body."

So why am I writing about all this? Well, see, now I'm curious. Do other women feel this "distinct difference" between "clitoral" and "vaginal" orgasms? I mean, no doubt it feels different to have your clitoris stimulated and to have your vagina stimulated, but is the orgasm itself different? Now I want to know. Women: please write and tell me. Am I missing out? Or was Wilhelm Reich just clueless when it came to female sexuality? Write me at PO Box 137/ Prince St. Station/ New York, NY 10012.

There's one last thing I want to say, and it isn't about sex. This is for everyone, but particularly women who lack self-confidence: BE who you want to be, don't DATE who you want to be. And get off your ass and do something, anything.



**EASILY AMUSED MARTIN SPROUSE**

Earlier this year I put together a book titled Threat By Example. The book was the first release by Pressure Drop Press, a publishing project that I started at the same time. My initial goal with Pressure Drop was to release printed projects with a thoughtful edge, all of which would be financed by the individual organizer but would use the name and resources of Pressure Drop. Although the enthusiasm and ideas were strong, this concept only lasted a little more than 6 months after Threat By Example was released due to a better offer coming along.

By the time you read this column, Pressure Drop Press and Maximum RocknRoll would of have merged together resulting in Pressure Drop becoming the publishing wing of MRR. Pressure Drop will keep its name and address but the operation will move from my house into the Maximum house where all equipment, office space, and capital will be shared between the two. As with Maximum RocknRoll, Pressure Drop will continue functioning as a labor of love (all work will be done by volunteers) but no longer will the individuals have to finance their own projects.

Pressure Drop moves on with the same goals that it started with, which amount to documenting the ideas, opinions, art, theories, and creativity that exists in underground cultures and radical communities. In this sense this merge is a natural growth for MRR simply because the fanzine concentrates on the same subjects. But whereas it focuses largely on music, Pressure Drop will focus printed expression.

Other concerns of Pressure Drop will be the interest in exploring different formats besides books, such as posters and reprints of out-of-print material. My hope is to publish large projects such as novels, as well as smaller ones such as pamphlets. Equally as important as constructive content will be the graphic appearance of each project. I would like to have each project possess a strong graphic edge which will not be isolated to the cover of the book but spread inside as well. Ideally, it would be great if every project was 50% words and 50% images, which could easily be done with posters and pamphlets but would be a bit impractical with novels, so we'll try an 80%/20% split with them.

As for what material what gets published, the people involved with Pressure Drop will be deciding that. As it stands right now, the second release will be No Record Deal (organized by John Yates) which will have the work of four artist examining different aspects of consumerism. The project will be made up of two large posters and a booklet both of which will come inside a record jacket clearly defining the project's main target...music consumers. Peter Plate is working on a full length novel that concentrates on the life of a radical activist in America. The book will be a combination of fiction, history, and autobiographical insight. I'm currently constructing a book which examines sabotage in the American workplace. The book will be made up of hundreds of anecdotes, essays, and art, all of which will either document that workplace sabotage is as common as work itself or inspire those who have yet to realize its importance and potential. John and Peter's projects will be out towards the beginning of next year, and my book should be out by mid-year. And in the meantime, Pressure Drop should be releasing smaller projects.

Along with breaking new ground with publishing will be the distribution of the projects. The tactics that Pressure Drop will use include mailorder, dealing direct with stores, and with small press distributors. These methods have worked good with Threat By Example and should only improve with the growth of Pressure Drop.

That's the basics...look for ads and announcements in the fanzine in regards to releases and other details. Contact Pressure Drop Press at P.O. Box 460754 / S.F., CA 94146.

I haven't been much in a writing mood lately (as some might have noticed from my lack of columns in recent issues), nor have I been much in a going-to-shows mood either. What I have been doing (or trying to do) is get some things re-organized. Here's a little of what might be happening on the horizon.

First off, we've had a bunch more people move into MRR central, including Karin (of Blacklist fame), Lance (of Cringer, who have relocated to the Bay Area), and Devon of Waljemac zine and Boo Hiss Pssfft. And they, along with Chucky Chaos and yours truly do the day-to-day on the mag.

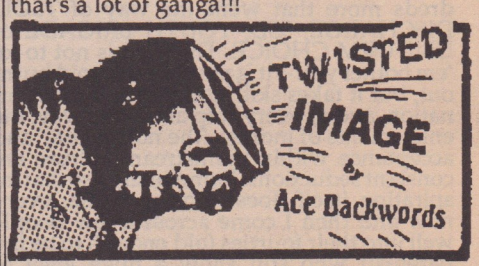
With this crew we can not only wail of the zine, but think about doing other projects as well. Lance is working on putting together a new MRR comp LP that will feature some US bands that work hard in their local scenes, and it will include a zine put together by many fanzine editors around the country. Look for it late in '89.

Martin is moving Pressure Drop into the MRR house and will be the book publishing branch of MRR. Watch for his projects to hit the stands beginning next year, following on the heels of his own "Threat By Example" and John Yates' soon-to-be "No Record Deal".

I've been trying to get a community center of sorts going in SF, but haven't really found enough enthusiam from others to make a go of it. I don't want to make the same mistakes we made with Gilman (stretched too thin and too dependent on live shows), and so have opted instead for a record store, with enough space for occassional events like record swaps. For details, see the ad on page 4 of this issue.

Speaking of Gilman, Jonathan, Pat, Marshall and the other die-hards who tried to salvage the place since MRR vacated a year ago have finally decided to call it quits too. The place is doing OK financially (as it was for most of the time we ran it), but the guys are wasted. It's a burn out for them, and they don't feel enough community support to warrant renewing the lease. The Bay Area is notorious for taking its venues for granted!!! The last shows will probably be in November, unless another crew of masochists comes along.

And talk about taking something for granted, here's an interesting tidbit. The owner of the Stone (an SF 'corporate rock club') told John Yates that the Bad Brains were making from $5000-$10,000 a night in guarantees on their recent 40-date US 'reunion tour'. Tickets in SF were $17!!!! Hey, that's a lot of ganga!!!




There is just so much bullshit being bandied about these days in the name of "drugs." All you ever hear about is that Drugs Are Bad. Hell, ya can't even make drug jokes on

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An aggressive look at the world . . . heavy, melodic, fast and slow.
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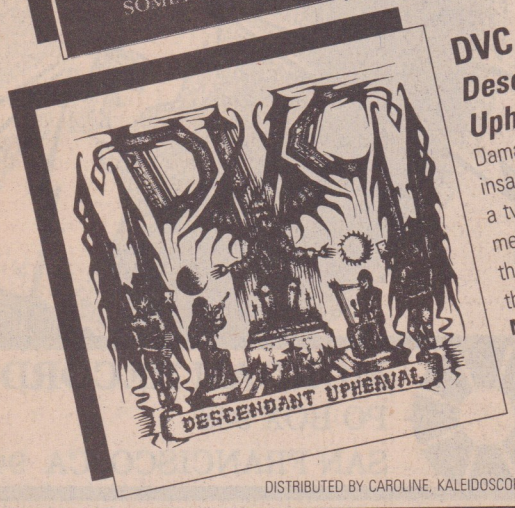


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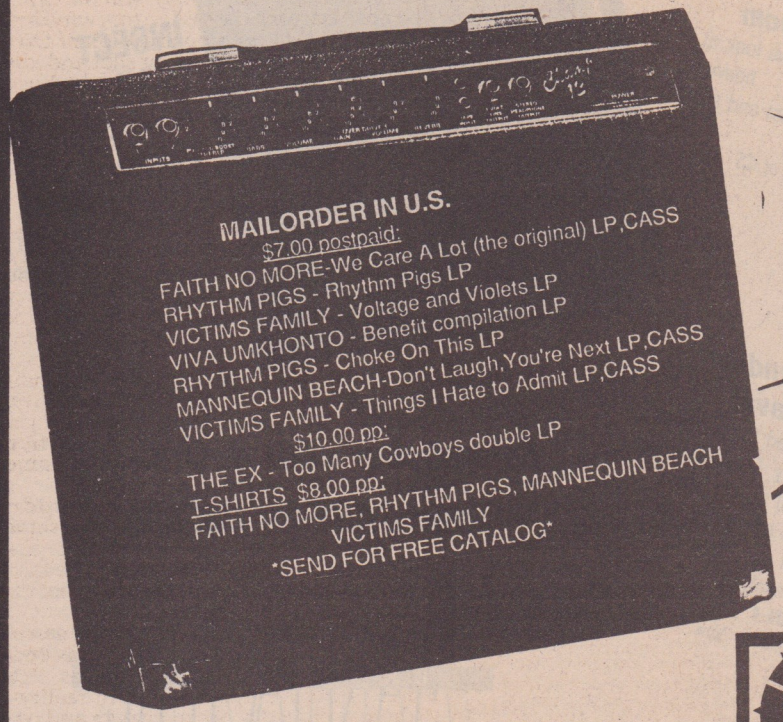
# GUITARSPEAK



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VICTIMS FAMILY - Voltage and Violets LP
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RHYTHM PIGS - Choke On This LP
MANNEQUIN BEACH-Don't Laugh,You're Next LP,CASS
VICTIMS FAMILY - Things I Hate to Admit LP,CASS

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T-SHIRTS $8.00 pp:

FAITH NO MORE, RHYTHM PIGS, MANNEQUIN BEACH
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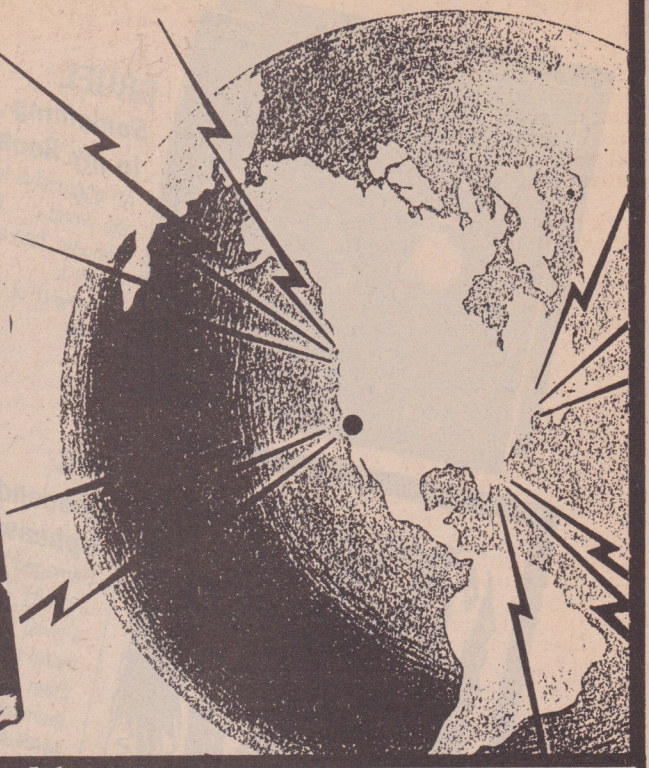

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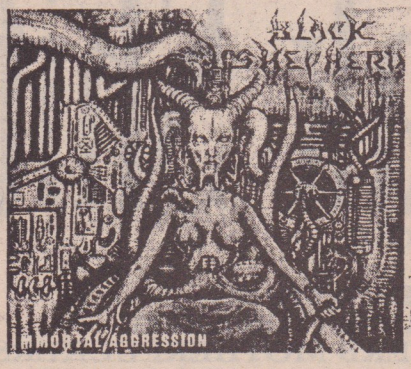


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| | Belgium | Other countries |
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| MLP | 250 Belgian Francs | $ 8 or £ 5 |
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*distribution : Play It Again Sam and Plastic Head Music*

tlelevision any more. And, of course, the Villain of Choice in every movie from James Bond to "Scarface" is that gosh-darned heinous Drug pusher. Yes, "drugs" are the big, bad witch of the '80s. The boogieman for a generation.

It's almost like it's Christian karma at work here. Like, now we have to pay penance for all the drug funof the '60s. It absolutely nauseates me to see some former '60s drug-swilling charmboy like Don Johnson now playing a heroic drug-bustin' narc on "Miami Vice." Phony bastard.

And Nancy with her classic, moronic Just Say No To Drugs gibberish--as if "drugs" is some all-encompassing generic term. Sure, Nancy, next time you get a headache and reach into your medicine chest full of prescribed druge, just say no. When you're about to go under the scalpel for your umpteenth facelift, just say no to that anaesthetic.

Sure, there's drug casualties -- we've all seen plenty of 'em first-hand. But if somebody, say, drowns in water, does it serve anybody's purpose to "Just Say No To Water?" And yet, that's precisely the attitude of these anti-drug crusaders.

There are some people with addictive personalities -- they should steer clear of "drugs" at all cost. I've seen people's lives ruined by alcohol but, personally, some of the greatest times of my life have been sitting across from a good pal in a bar, slowly but surely getting shit-faced together. Is it in the "drug" or the person?

I sometimes regret that I got into pot so heavily at 17. I think at that age I was having enough trouble adapting to normal adult reality, let alone dealing with altered hallucinogenic reality. Walk before running, kids. Still, if used right, I think marijuana can be a wonderful drug. I think it's beneficial to occasionally alter one's mental state -- if only to remind oneself that one's view of reality is only one of many possible constructs.

Acid is even more controversial. I think that jerk Timothy leary was one of the worst things to happen to the so-called psychedelic Revolution. Just what we needed -- some slick-talking huckster crashing around the country preaching the virtues of LSD as if it were some kind of psychic cure-all elixer. Step right up, ladies and gentlemen, Peace, Love and Cosmic Understanding at a mere pittance of $5 a hit.

I've done over 100 acid trips without any noticeable impairments (some of my friends may beg to differ this point). Personally, I feel acid has enriched my life. Of course, if someday I suddenly stop in mid-sentence and start babbling and drooling incoherently all over myself--then I was wrong.

Of course, I don't recommend acid to anyone. Exploring the vast wilderness of one's brain is, of course, a dangerous thing to do. The analogy I use is mountain climbing—why do people do it? Risking life and limb, pushing one's body to the limit, boldly going where no one has gone before... Sure, it's less dangerous to sit on your ass and watch TV—but maybe not. There's a kind of death in that, too, y'know.

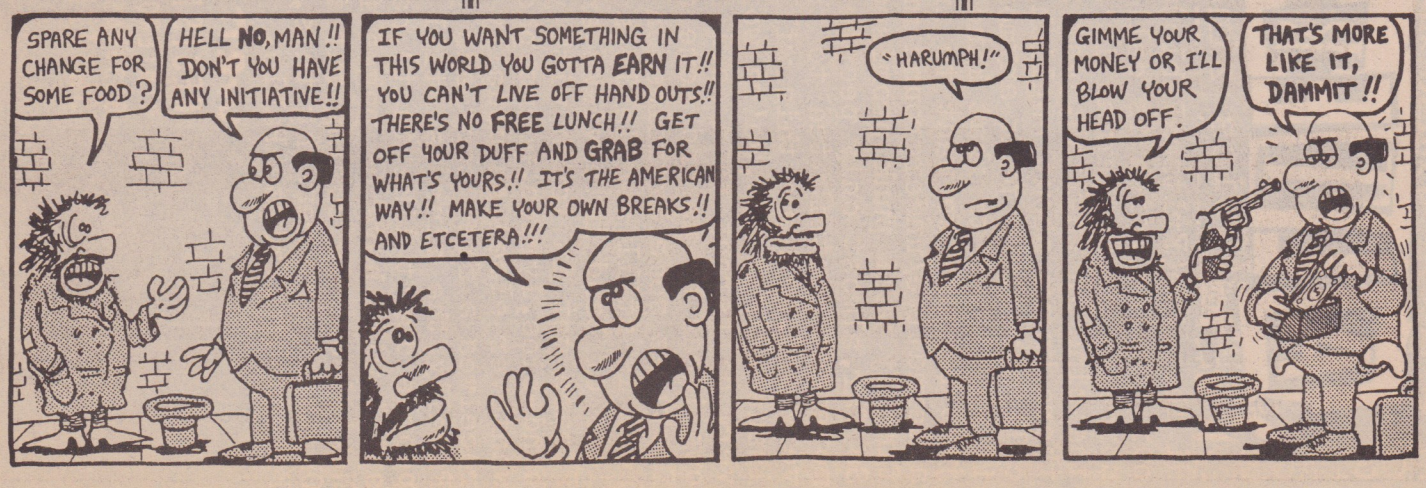
Now, cocaine—this to me is a stupid drug. Really, once you get beyond the mystique, it's nothing but glorified caffeine. Because of its exhorbitant cost and hip, rock-star image, cocaine got kind of a status symbol appeal. And I've enjoyed it on that level. Y'know, like when a friend thinks this moment is special enough to whip out his special stash reserved for special occasions. It's kinda like during peak moments like championships where the team douses each other with the ultimate status symbol, champagne. But who would wanna drink that crap? Spare me the caviar, too, why don'tcha.

Oh, but cocaine is a Violent Drug, sez Nancy. People are getting shot and killed by these drug-crazed crack gangs. Yes, well, does anybody remember Prohibition, when booze gangs like Al Capone's were shooting up half of Chicago? If America in all its wisdom saw fit to outlaw caffeine, you better believe there'd be people getting shot up in the streets over that, too!

But the prize for Ultimate Stupid Drug has got to go to heroin. Anybody getting involved with that drug -- hey, you're a dumb fuck. Without exception, every person I know who dabbled seriously into the opiates made a total and complete mess of their lives. I've had opium-crazed neighbors shooting guns out of windows at imagined enemies. I've had a girlfriend fall down right in front of my face with a paralyzing stroke (half her body no longer works) from the results of shooting heroin and cocaine. I've got friends with AIDS.

Why anybody would shoot up drugs is beyond me. It really is. It's like some guy saying: "Hmm, maybe I should take this hammer and pound myself in the face with it. Yeah, that sounds like a silly cool thing to do."

Personally, in a strange and sometimes painful way, I think my life has been enhanced by my drug experiences. I think I have a deeper appreciation of reality—that there is indeed more in heaven and on earth than my philosophy holds. Furthermore, drugs have had a predominantly profound effect on the blrttxx zyrtixcl vvid ffris ssiz lekevx zzie; ;,e,4 uuil;x lie &$14fl fgzx le



POSTAGE

# ALTERNATIVE

(Swiss zine in english)

Hi there! We(Fritze&Pablo)want to introduce you to our fanzine,which is called ALTERNATIVE.Even if we normally speak german it's important to us to write the zine in english,just for the case anybody out there knows about english,can read it.We don't call ourselves punk anymore(or even hardcore),even if we listen to that kind of music (almost)only, just because we want to include anyone into alternative/underground music and lifestyle to build finally what punk promised once:ONE SCENE!!!
So far,almost only people of the punk/hardcore movement contributed to the zine,which is in fact very sad,we hope this will now change for further issues.Right now,we're working on No.2,which is very different than No.1,it'll include lots more own ideas by us and some other people,but still features some articles on punk/hardcore.
No.1 is still available(see review in MRR 72)incl. lots of band interviews and few own ideas thrown in.
Please get in touch with your contribution(such as band-bios,lyrics,poems,photos,artwork,paintings or whatever else).As usually everyone who contributes, receives a free copy,ads put in for free.
Finally,the zine is still in english(even a lot of people don't like that),has the same size(A 5)and still will have 68 pages for £1(Europe)or $2(rest).
Next issue is coming out in July 89.
OK,thanx for reading this,take care,Love And Friendship,Fritze&Pablo.

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# EAR OF CORN

EAR OF CORN fanzine--
started as a whim by one bored guy
continues to be done almost entirely by said guy
started in february with monthly issues ever since, six so far
i think i am going to stop doing it so often because it gives me a headache, probably move to a bimonthly format
yes, it's photocopied- so what- i'm not rich, are you?
there's no profit involved
in fact, i guess i lose quite a bit with each issue
i don't print ads in order to keep it small and fat-free
i will review absolutely any sorts of musical thing and even put the price and address in the review of whatever shit you have
so far, i have done interviews with Mannequin Beach, Humidifier, Big Scary Death, GG Allin, Ism, Caroliner, Hermanos Guzanos, Pocket Fishrmen, Big Butter, The Meenies,Killdozer, Nine Pound Hammer, Mr. T Experience, Die Hard, Foolish American Quartet, Immoral Discipline, Bite Your Arm, Alice Donut, Psycho Sin, Insect Fear, Rednecks In Pain, Bloody Mary, Funny Wagon, The A.G's, Oi Polloi, Suckdog, Humans On Leashes and Starvation Army.
there's more to come.
they cost $1 each and issues #1 (few),#4 (fewer), #5,#6 and #7 are now available.
if you're interested in #2 or #3, tough shit
there's plenty more in the zine too
there's art, poetry, comics and other shit
well, that's it- so long, Dave

P.O. BOX 2143
STOW, OH 44224

ZINE ARTICLES

THE ROCKNROLL NIGHTMARE IN WEST~GERMANY IS OVER.....

# PLAGUE

## UNRESTING PLACE

PLAGUE - "Unresting Place" EP

This hot Ohio band had a previous 7" (in an LP jacket) and quickly got this one out prior to a European tour. Five tunes, all done in a raw, early punk/HC style that's got that special edge. Top-notch shit! Watch for an LP in the fall. (TY)
(Punish Reocrds, Profilv. 18A, S-616200 Finspang, SWEDEN)

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M. and W.
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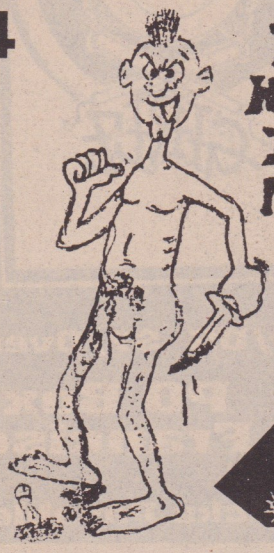

I'M SO HARDCORE I CUT MY DICK OFF!

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~hjelter skelter 12" $8
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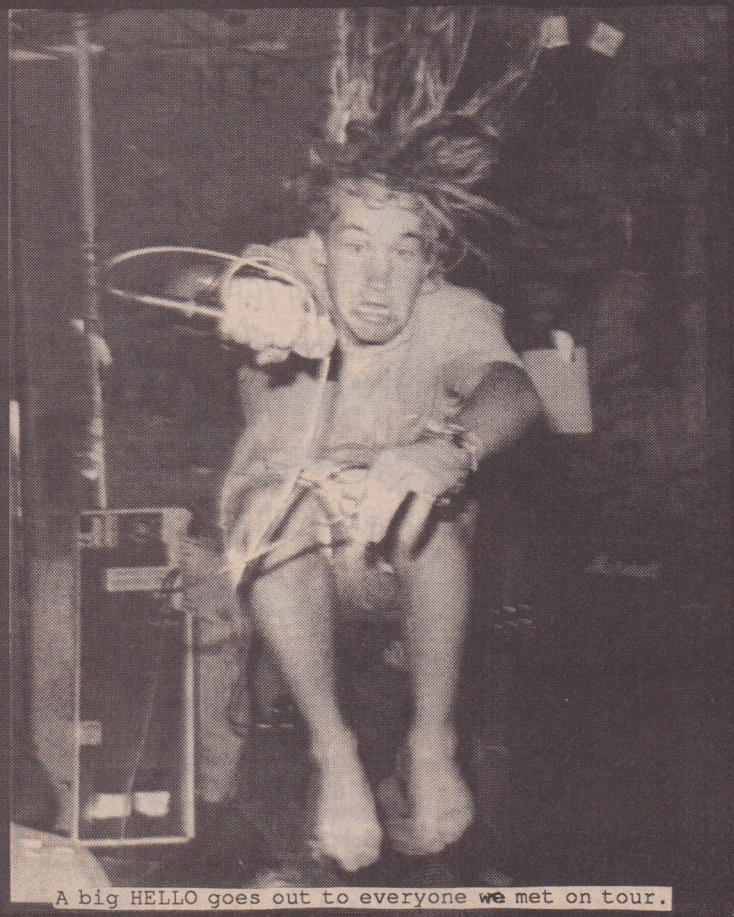

A big HELLO goes out to everyone we met on tour.

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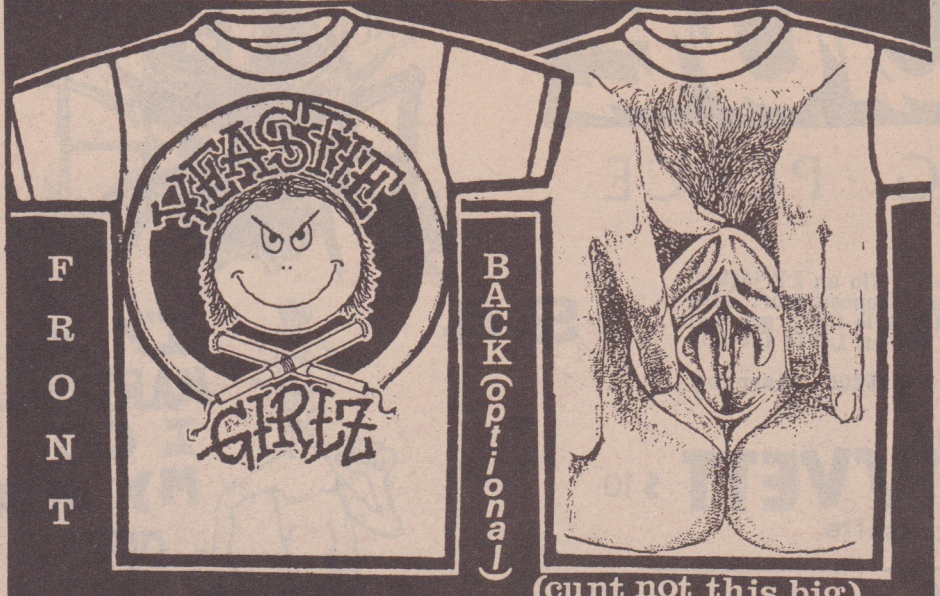
# YEASTIE GIRLZ




(cunt not this big)

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**Checks Payable to Cammie T.**

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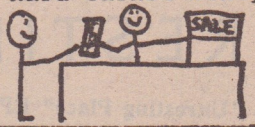
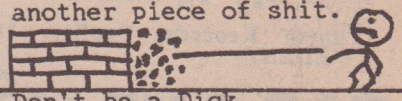
See Dick pick out a tape by a well-known band.

See Dick spend $10 of his hard-earned money.




See Dick smash the tape into a million pieces after hearing that it's just another piece of shit.



Don't be a Dick.
Buy "Finger Lickin' Good"
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# from today, ignorance is no excuse

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*1. Name of all-ages venue/company*
*2. Address*
*3. Phone number*
*4. Size of venue*
*5. Lodging or food?*
*6. Payment policy*

1. Amino Caravan Productions
2. 2136 W. 22nd St./ Erie, PA 16502
3. (814) 456-4914, call anytime
5. Can hold up to 500 people, probably more
5. Lodging is usually available
6. Seeing as how our scene is very small, we usually just pay the club a very low, fair amount and our soundman an arm and a leg, and pay the bands as much as possible. We haven't taken any money at all.

1. FMH
2. PO Box 1027, Greenfield, MA 01302
3. 413-772-6007 (ask for Rob) or 413-772-6441 (ask for Josh) 9am-10pm EST
4. Hall size varies. We usually draw 100-200 people
5. Lodging and/or meals can be arranged if needed
6. Payment is worked out on an individual basis. Let us know what you need, and we'll try to work something out.

1. Spaice Music
2. Jogi Neufeld, PO Box 294, 9004 St Gallen, Switzerland
3. xx41-071-223496
4. Grabenhalle
5. Lodging
6. Guarantees plus percentage

1. Porkfist Promotions
2. Tim Kearns, 4127 Locust #203, Kansas City, MO 64111 or Russ Morgan, 4751 Canterbury, Roeland Park, KS 66205 or Dave Easin, 901 Illinois #6, Lawrence, KS 66044
3. 816-931-2190 or 913-362-6105
4. 200-500, several venues
5. Lodging and some meals
6. $100-150 guaranteed per band plus other considerations

1. R.O.F.
2. Kempiesche Stwg 30, 3500 Hasselt, Belgium
3. 011/27 40 55 after 20.00
4. From 300 to 2000
5. If necessary
6. Usually guarantees

1. The Closet
2. 1448 Battery Ave., Balto, MD 21230
3. 301-385-2153
4. Capacity: 125
5. No info given
6. "Very fair"

1. Muzak
2. Woodhaven Apts #18, Storrs, CT 06268
3. 203-429-9298
4. Capacity 250 or 600
5. Lodging and meals
6. Guarantees or percentage of door. Bands get up to 90%

1. Calm Cool Productions
2. c/o Shawn Scaller, 103-216 Viewmount Dr, Nepean, Ontario, Canada K2E 7X4
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6. Guarantees and/or percentages, depends on band and situation

1. Black Adder Productions
2. P.O. Box 2004, Covington, KY 41012
3. (606) 431-4537 Brenda Holt, Pam Adams, Ginny Southgate (Evenings are best)
4. Several halls available - capacities vary - from 200-600
5. We try to provide lodging if necu.
6. Bands recieve door money. Guarantees only under special circumstance

1. M.K.N.Z.
2. Rolih Leon, Zupanciceva 1, 66250 Illirska Bistrica, Yugoslavia
3. 38-67-81-326
4. The club is a small one, for 200 people.
5. We will discuss with the band or their tour maker.
6. We will discuss with the band or their tour maker. We can provide gigs only on Friday or Saturday

1. AK-47
2. Kiefernstr. 23, 4000 Dusseldorf 1, West Germany
3. 0211-7336634, all day
4. Small venue, fits 150-200 people
5. Yes. Bands share our living space and veg. food
6. Whole entrance cash, price is always $3

1. Milkbone Collective
2. 1017 E. Harrison #104, Seattle, WA 98102
3. 206-329-9932 (ask for Paula)
4. Halls accomodate from 150 to 500
5. We also provide places to stay and food to eat
6. No rock star guarantees

1. Cafe Q.
2. Patrick Fredricksson/S-Kanslig.6/902 52 Gävle/Sweden
3. Patrick - 026-184634(21.00-23.00) Cafe Q - 026-128882(20.00-22.00)
4. Enough, when it is in Sweden
5. Yes, a wonderful meal and a nice place to sleep
6. Agreement with us and the band All-ages shows only!

1. PAFAtypes
2. Ross Perchonok, 228 W Prospect, State College, PA 16801
3. 814-237-7275
4. The size of the hall may vary 200-500 folks
5. Lodging may be possible
6. Depending upon who's playing. We can be guaranteed of 100 people at $5 apiece

1. Jason McGill
2. P.O. Box 23, S. Gardner, ME 04359
3. (207) 582-2002, after 2:30 (Eastern standard time)
4. Capacity of 200
5. Attempt on lodging and meals made on individual basis
6. Percentage of door, based on amount of bands and individual need of money

1. Volvo Productions
2. 384 Baily Ave, Rock Hill, SC 29730
3. 803-366-3802
4. 200 capacity
5. Provide lodging and food
6. Bands get everything after expenses

1. Les Evenements Neo-Ethniques
2. P.O. Box 214, Sherbrooke, Q.C., J1H 5H8, Canada
3. 819-569-9879, before 6:30 PM EST, ask for Max
4. Club - Cafe Intox, 381 Alexandre #3, Sherbroooke, Q.C., Capacity 100-150
5. Lodging, vege meals provided
6. Guarantees - $150 up to $300 depends on how many people you attract. All ages cafe, all kinds of music wanted

1. PLEH Productions
2. 323 Weymouth, Texas Tech Univ., Lubbock, TX. 79406
3. 806-742-4244 call anytime, if no answer, leave message, we'll call back.
4. Hall capacity-250 (Main Street Saloon)
5. Lodging can be provided
6. We give percentage of the door

1. Don't have a name yet
2. USM, Southern Station, Box 6784, Hattiesburg, MS 39406-6484
3. 601-266-3216
4. Small to medium
5. Lodging/meals available
6. No band has left Hattiesburg unsatisfied (except Rollins)

1. 410 Productions
2. 203 E Fairmount #218, State College, PA 16801
3. 814-867-4055, 12 PM-11 PM EST
4. Hall capacity 300
5. Provide lodging and 6 ft subs for shows (with 5 or more bands)
6. Prefer percentages but we will do fair guarantees & a % after expenses have been met

**If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.**

# WHATS THE SCOOP ?

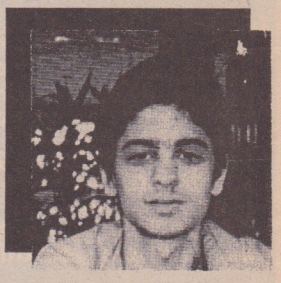
By Alisa Schulman

**This month's question:**

# Do you believe in any form of reincarnation?

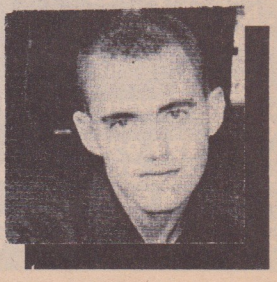
Jerry Pintar, age 37, Redwood City, CA
**"Yes, I think I do. • A human being similar to the one I am, at the place that I have left off."**

Terry, age 20, Ohio
**"Yes. • An eagle, so I can fly above everybody else and just check out the whole view."**



Ken, age 18, Madison, WI
**"No, not really. I think when you die, that's pretty much it. • If it were true, I wouldn't want to come back as a person, that's for sure. Things would be so much simpler if I wasn't a person."**

Christian Bloom, age 18, Gilroy, CA
**"Yes I do. • A human being. In my view of reincarnaton, people only come back as other human beings. I would like to be a person that's further on in accomplishing the great work as set forth by Aleister Crowley."**



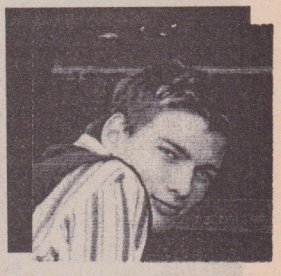
Ken Miller, age 21, Detroit, MI
**"No, I don't. • I have no idea."**

# If it happens, what would you like to come back as?

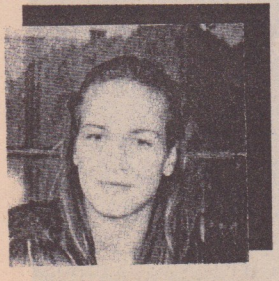
Heather Choy, age 16, Berkeley, CA
**"Yeah, basically. • A bird. So I could travel around without having to pay, and see the sights."**

Morgan, age 18, Berkeley, CA
**"I think if I were to say yes, I'd be wrong. And then again, if I said no I wouldn't be hitting it straight on either. • I'd like to come back as a hump back whale. Because they sing, and they meditate, and they swim in the ocean, they make love, and they're just generally happy creatures."**

Anna, age 15, El Cerrito, CA
**"Definitely. • I know I've been a deer, but if I could choose to come back as something else, I'd like to come back as part of the earth. Part of a tree, or part of a mountain. Because I think you get to observe everything that way."**



Jake Hout, age 15, Oakland, CA
**"Yeah. • A bear. Because they're huge and powerful, and superior to humans."**



Polly Bruns, age 16, "all over the place"
**"Yes. I just think you keep coming back until you finally learn all your lessons, and then you finally get to go someplace else. • I'd rather not come back. I hope that I've finally learned all my lessons."**

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THE BEHIND THE NEWS ROUND-UP FOR.....NOVEMBER, 1989

# MRR NEWS

HARDCORE FORTRESS

see page 3

MRR NEWS welcomes your contributions in the way of original articles, newspaper clippings, or hot tip reporting

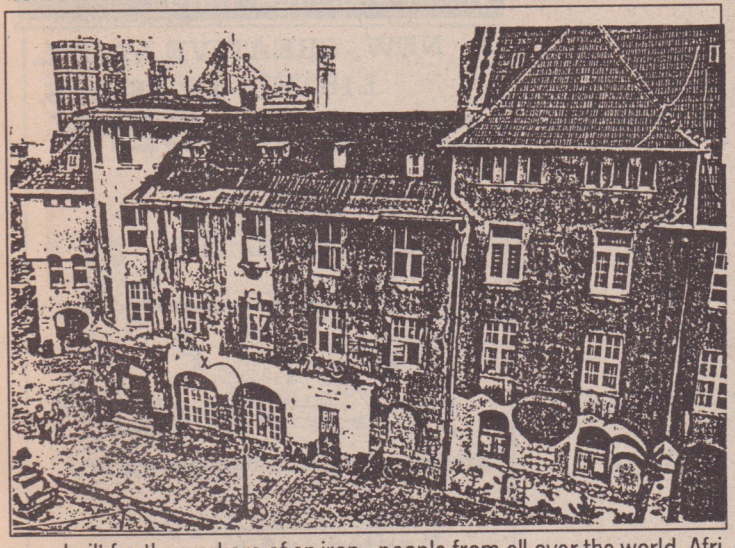


*SQUATTING IN GERMANY*

# IS A WAR WON?

Some years ago there was this big squatting movement here in West Germany, as you might know. At this time, it was '81, most of the squats in Düsseldorf were evicted and we decided to move into 8 old houses on one side of Kiefernstreet. Due to a lack of living space some people organized "Direkte Aktion Wohnungsnot" (direct action housing shortage), and they could move in a few old houses, till the city would tear them down to make space for profitable objects. But not everybody could get a room from D.A.W., as the list of waiting people was long. So the squatting went on. The Kiefernstreet houses for years, necessary repairs were not made, and three houses were used as camps for African people (mostly from Ghana and Gambia) who were looking for asylum. They had to share a room with 6 people, no women visits allowed, and an official sitting next to the front door "to keep control". Those houses are in the hand of the people now, too.

The squatters are very different people, difficult to classify. Hippiespunxstudentsanarchistspolitico helps to explain. And there is not much trouble with the people who already lived here, even if there are some rumours sometimes, which is normal in a group of about 800



were built for the workers of an iron plant around the corner (Klöckner), who had their financial peak in WW II, when they produced weapons. For that reason they built air-raid shelters under the whole area, with tunnels from the basements of the houses to the basement of the factory. In case of air-raids the workers just walked to their job under the ground. I don't know if they were forced to do so, but I think so. Maybe it was just better paid.

At the time we moved in there with maybe 150 people, the city already owned the houses and the ground for about 20 years. They bought them in order to remove them. Most of the flats were empty people from all over the world. African, Italian, Polish, Gypsies....-playing together.

The hassle we had was with politicians and police, which is documented by loads of newsclips and in our memories. But compared to Hamburg's Hafenstrasse, a newsman said they look harmless like a cattle or sheep regarding all that hysterical writing of articles about terrorism. And HE was about to loose his job for what he said. The street's inhabitants are criminalized by public prejudice, and the people here don't need articles in DER SPIEGEL to know that they are registered in police-computer-

*Continued Page 2 Col 1*

# GOVERNMENT ATTACKS ANTI-RACISTS WHILE KLAN GETS FREE REIGN TO ORGANIZE

**Grand Juries Snooping Around**

Unlike South Africa, where Apartheid legislation allows the detention of activists without charge or trial, the United States is proud that no such laws exist here. In fact, the very idea that a government could jail people simply for exercising the right to free speech and political association, strikes most people as a gross violation of basic human rights.

Yet today, two anti-racists, Bob Wells and Henry "Camomile" Bortman face prison for the sole "crime" of refusing to hand over, on demand, copies of the John Brown Anti-Klan Committee's newspaper, leaflets and letterhead to a Federal Grand Jury sitting in Chicago.

This Grand Jury claims it's investigating threatening letters sent to the US attorney in Chicago on phony John Brown Anti-Klan Committee stationary. The US attorney also received two similar letters, mailed on the same date, from the same post office, using the same typewriter on the equally phony letterhead of another political group.

In a situation reminiscent of George Orwell's totalitarian Big Brother, the FBI says they know the Anti-Klan Committee, didn't write the death threats.and they know full well that all the subpoenaed literature is readily available in many bookstores. Further chilling our political and human rights, the government admits it singled out these two merely because their names appear on post office box rental forms of John Brown Anti-Klan Committee.

The John Brown Anti-Klan Committe is a national organization that fights racism and supports Black liberation. JBAKC opposes Nazi skinhead and exposes their links to other white supremacist groups. JBAKC mobilized to stop the Aryan Woodstock in Napa. JBAKC organized effective community forums about the racist right-wing and its anti-Black, anti-woman, anti-gay agenda. JBAKC and others took up paint and brushes to stamp out racist grafitti.For 15 years JBAKC has fought the Klan, Nazis and the racist right.

Henry Camo Bortman is a member of Prairie Fire Organizing Committee and an activist in the gay liberation and anti-imperialist movements. Bob Wells is a member of the John Brown Anti-Klan Committee in Chicago. The John Brown Anti-Klan Committee is a national anti-racist organization opposing the KKK, Nazi skinheads and other racist groups.

In 1989, when racism is resurgent from college campuses to community streets and civil rights legislation is under concerted attack, we wonder why the government is harassing an anti-racist organization.

**We Just Want to Ask a Few Questions . . .**

*"...We have witnessed the birth of a new breed of political animal– the kangeroo Grand Jury–spawned in a dark corner of the Department of Justice, nourished by an administration bent on twisting law enforcement to serve its own political ends, a dangerous modern form of Star Chamber secret inquisition that is trampling the rights of American citizens from coast to coast."* Senator Edward Kennedy, March 14, 1972

Originally intended to protect individuals from the unrestrained and abusive powers of the state, the grand jury has long been a tool of political repression. During the McCarthy witch-hunts of the 1950s the House Un-American Activities Committee was the main tool for forced interrogation of leftists and others. When HUAC was defeated the investigative Grand Jury took its place.

*"Secret inquisitions are dangerous things justly feared by free men everywhere. They are the breeding place for arbitrary misuse of official power... While the labels applied to this practice have frequently changed the central idea ... remains unchanging..."* Supreme Court Justice Hugo Black, 1957

*Continued Page 3 Col 1*

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This compilation gathers bands together from throughout the United States and to make it international adds a British band. Side one is comprised of all Southern California bands. UltRA VIOLET EYE'S (formally LES LARMES) "Ruin My Life", SPIDERBABY's "Twisted", and the Gothic chants of ANGEL OF THE ODD with "Foolish Love." CLIMBING THIEVES do "A Riot In Dreamland", a true Gothic tune akin to a VIRGIN PRUNES b-side. Hey, bat children — you can definitely do the "lost contact lens dance" to this one! Possibly the most challenging (and the most mind-boggling) track on this record is MALCONTENTO's "Secret Agent Man", sung completely in Russian. Other bands include PIANO MOSCOW, the RIDING RAILS, COLOR SCHEME... all are quite good and there is a nice amount of variety.

Now, over to the international, hardcore b-side. First up is The INSTIGATORS' "Blind Eye" which does not disappoint. It's fast, hardcore and fun! SACRED DENIAL (from New Jersey) do "Where's My Mom?" which starts off as if it will be their version of "2001: A Space Odyssey," and then bursts into your standard hardcore song. ACID RAIN do "The Tracks," a song certainly derived from the time before punk meant hardcore. "No Control," by Fountain Valley's own MASS CONFUSION is more fast, hard, punk rock with lots of those familiar hardcore starts, stops and speed changes. Others bands include EARWAX, THE NECROMANIX, SOSUMI, DAMAGE, ARTISTIC DECLINE and BIG CITY ORCHESTRA. All in all, this is an excellent compilation for varied tastes throughout the underground world. Buy it! -*Marla Tate*
(Deco Records, P.O. Box 57549, LA, CA 90017)

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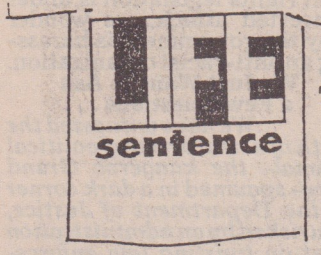


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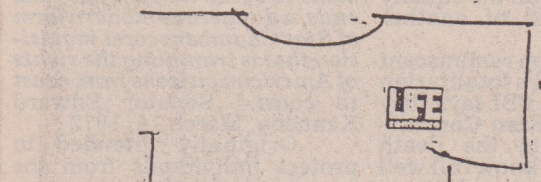


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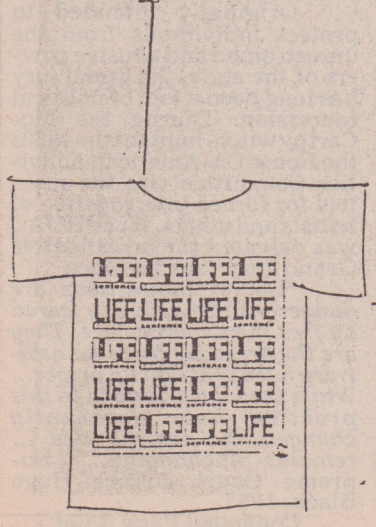


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**SQUAT** *from Page 1 Col 2*

webworks as potential criminals, even if they'd never personally been in touch with anything criminal. It's not easy to get a job or a flat elsewhere if this address is mentioned.

During the raids here the cops were looking for so called terrorists (6 people who didn't hide their sympathy for the Red Army Fraction are in jail now), and for drugs. Due to the housing situation this was no reason for eviction, except for the conservative parties. There have been lots of negotiations with political parties and the deputies of social affairs during the last 2-3 years. Now after 8 years squatting we got contracts for the next 10 years. The city government renovation of the neglected buildings, that means they fix up the roofs, electric circuits, and we get the material for free to make smaller repairs. We dont't pay no rent until everything is fixed up.

In the time the voting was to be held, pro- or contra 10 years-contracts, the C.D.U. (christian democratic union) released a massive Anti-Kiefernstreet-Campaign in the mass media, including tv, with regard on a paper, which they said was written by the B.K.A. (German F.B.I.). This paper was concerning information about Kiefernstreet being a terrorist camp, and that there have been almost no terrorist activities in the past 2-3 years without direct or indirect participation of street inhabitants. A bloody lie that is! 2 days later the minister of inner affairs, Schnoor, said that the ministry of inner affairs and the security service are suspected of giving insight into the observation documents to the members of Düsseldorf's C.D.U.-land parliament fraction. Which they used in their political game against us, in an attempt to influence the S.P.D. (social democratic party) and the green party in their voting behaviour. Finally it was just one vote majority for the contracts, and we signed in March '89.

Our house is in a really bad condition. The roof burned down on Hitler's birthday 4 years ago. The city didn't do anything to rebuild it, but walled up the windows. But people moved in again and started to rebuild the roof, which they couldn't do very profesionally, as none of them was a roofer, and there was a great lack of material and money. The house was getting wet and wetter, 4 long winters and loads of rain found their way into its walls. We live in a kind of sponge, which is not so very healthy. Right now they're pulling down the roof and we have some heavy thundershowers. The workers are very careless and working without any security devices, so bricks and rafters jump around, destroying windows and endangering the lifes of inhabitants and pedestrians. If you ask the guys to work more careful, to ensure that nobody gets hurt, they answer that we should be glad that we get a new roof on this ratnest.... We are just a bunch of punx, aren't we??

Our house is like a huge practise room: noisy people live in here, Momido7 H.Q., sessions everywhere, on each floor a drumset and several amps, on some days in use from the morning hours till dawn.

Since April'88 some of us started to organize gigs, in a small venue (ex food store) on the first floor. There have been several attempts to set up coffee shops with breakfast in there, or pubs, but it ended up as a store for loads of paper, info material from a group of so called autonomous people. They just used it to store paper, whilst all around gig venues who were organizing punk gigs closed their doors. The info group did us a great favour with moving to a little shop down the road. AK47 is independent, and run by some inhabitants. We offer bands an overnight stay, food and drinks. Bands who play here share the entrance fee, which is not always that much. But most of them accept that we can't afford to ask $5 for a night with 2 or 3 bands playing. People who come to see the gigs are what you call poor, and due to that fact the fee is $3. We couldn't book Napalm Death/SOB this year, cause they were asking $650, last year N.D. played here for $125. Fortunately lots of other bands played here: Afflict, Decadence Within, Feed your Head, H.D.Q., Generic, Lethal Gospel (coming again this year), RKL, Stengte Dører, Fugazi, So Much Hate, Sceptical Confidence, DSS, Extreme Noise Terror, The Plot, ....At least we're out of a financial gap, but with this way of organizing you're always on that edge. 3 gigs without visitors, bands have to be paid, speaker blown up, so what? As we are no rich kids but on the dole or with haven't got that much to invest. Except maybe some enthusiasm, which we hope not to lose. Write to Momido7/ AK47, Kiefernstr. 23, 4000 Düsseldorf 1, W. Germany.

# Kiefernstraße: Miete

## JURY from Page 1 Col 4

Starting with the Nixon years 105 grand juries in 88 cities subpoenaed more than a thousand witnesses from groups that included opponents of the Vietnam war, the Catholic left, the Black, Puerto Rican, Mexican, Native American and women's, gay and anti-imperialist movements. Over the years many people learned that the best way to defeat political grand juries is to render them useless to the FBI and harmless to the movement by absolutely refusing to cooperate.

The Grand Jury has powers most people associate with marshal law. You thought you had "freedom of speech," and this includes what you say, who you say it to and who you don't say it to?

When you are subpoenaed to a Grand Jury you lose your right to stay silent. You are not allowed to have a lawyer in the Grand Jury room and when you refuse to testify the US Attorney or FBI or whoever is calling the shots, can have you jailed, WITHOUT A TRIAL, for the life of the grand jury — up to 18 months. So much for your right to free speech, right to counsel and right to a trial by your peers.

You thought you had freedom of the press. You could write what you want, print what you want, read what you want and no one had the right to interfere. There's certainly enough right-wing, racist, misogynist and anti-gay trash available to make us think there's freedom of the press.

But this Grand Jury says JBAKC has to hand over all it's flyers and newspapers for the past six months or two people will go to jail. Will they be asking other groups for their flyers?

**Just Say No!**

Many Grand Juries and many debates later, progressive movements found the best policy for dealing with Grand Juries is a strategy of total non-collaboration. Some people tried answering a few questions and then stopping. They went to jail. Others tried giving handwriting or fingerprints but not talking. They went to jail. In every case the government got some information and sowed division and distrust in our ranks.

Now most people agree, the best way to render Grand Juries useless to the state and harmless to the movement is complete non-cooperation. No testimony, no body parts, no exemplars, no documents, no mailing lists, NOTHING to help the system hurt us!

Bob and Camo won't cooperate even though the US Attorney may jail them for as long as a year and a half. Don't be fooled by investigations that claim to be "non-political." This so-called non-political Grand Jury, hopes to chip away at our commitment to non-cooperation with government efforts to investigate us.

**A Swift Response**

Bob and Camo were subpoenaed and told to appear in front of the Grand Jury four days later. Activists, angered by this maneuver, mobilized an emergency response and flooded the judge's office with nearly a thousand letters and telegrams and hundreds of phone calls representing the Central America anti-intervention movement, lesbian and gay liberation and women's movements. Puerto Rican Independence groups, Black Liberation activists, Native Americans and other internationalists also organized support for Camo and Bob. Confronted with such a broad show of anti-Grand Jury sentiment, the judge in Chicago gave them a postponement until September 25.

This Grand Jury, like all others aimed at political activists, wants to make Bob and Camo, and their movements, crumble under pressure and the threat of jail! The FBI wants to intimidate anti-racist activists and other political people who know that the government is concocting similar schemes against their movements. Bob and Camo will not participate in a political witch hunt. Bob and Camo will not help the FBI harass progressive movements.

**Are You Now or Have You Ever Been . . .**

Attempts by the FBI and other government agencies to use political investigations to squelch dissent meet resistance more often than not!

In the 1950s hundreds went to jail, lost their jobs or were blacklisted because they refused to cooperate with the House Un-American Activities Committee and McCarthy witch hunts investigating leftists, gays and others. Today, almost thirty years later, few people know that twice as many refused to collaborate as testified against their friends and co-workers.

In the 1960s students and teachers active in the free speech and civil rights movements, refused to sign loyalty oaths even when it meant losing jobs or scholarships. Puerto Rican Independence activists refused to collaborate with US investigations of their movement since the 1930s and anti-war protesters fought for the principle of non-collaboration as part of building a movement.

The issue here is not really what Bob and Camo know, but who they are willing to cooperate with. We can confront political repression by refusing to become informers. Our movements can defeat grand juries as a tool of political harassment by refusing to collaborate with them.

**Friends and Enemies**

The FBI, which monitors JBAKC more closely than they do the KKK, already has all the leaflets and newspapers they could ever want! Our response to political inquisitions must be an unequivocal "NO!"—a total refusal to cooperate with any part of the FBI's plan to destroy opposition.

This misuse of government power for political purposes is a threat to everyone who is moved to protest government policy. We are all active in movements that need to rent post office boxes, write leaflets, publish newspapers. If JBAKC's flyers are subpoenaed this week, whose will be next?

Let's stop this Grand Jury by exposing its political and repressive nature. Let's make this Grand Jury useless to the state by refusing to give it anything. Let's raise the political cost of maneuvers like this by throwing publicity all over it. With enough collective pressure we can keep Bob and Camo out of jail and put another nail in the Grand Jury's coffin.

**You can help!**

Feel free to reprint this article or any part of it. Tell everyone you know about this Grand Jury and ask them to send letters or mailgrams to: Judge John Grady, Chief Judge, Northern District of Illinois US District Court, 219 S. Dearborn, Room 2541, Chicago, IL 60604, 312/ 435-5600.

If you want to send a mailgram you can call BAUD Message Service at 1-800-544-0052 and ask them to sent message #107. For more information about how you can support Bob and Camo, get involved with anti-racist work or fight the Grand Jury please contact: John Brown Anti-Klan Committee, 220-9th Street, #443, S.F., CA 94103, 415/330-5363.

## ROMAN FORT BECOMES HOME TO SQUATTERS

Forte Prenestino is the focal point of the Rome HC scene. In its 4 years of squatting, Prenestino gained notoreity in the Italian scene as well as European underground, with foreign bands like Henry Rollins Band, Social Unrest, Ignition, Scream, Fireparty, Verbal Assault, RKL, No Means No, False Prophets, Fugazi having played there as well as local bands. This article is taken from a magazine, printed by the Prenestino's squatters, translated and submitted by Enrico Cadena. For further information about Forte Prenestino, write to Carmelo Seminara/ Via Portuense 600/ Roma 00149/ Italy.

"Everything started with the 4th Festa del non-lavoro [Anti-labour day] in '85. Floating over the stage outside the Fort, a huge banner said "The party goes on", and it really went on, motivated by the total lack of spaces where everyone could have their say, Rome punks avenged their right to have a free place, and the squatting of the fort was enthusiastic. In no time, people set up a dormitory, a kitchen, spraypainted and graffitied all over. We were all owners of the fort, we set up weekly meetings, we decided not to let any party's fingers into our pie. Cops showed up, trying to disillusion us, but we created pressure through the media to stop the harassment , and it worked out. More activities were born, like a theatre for kids, different workshops, and everything for free, and of course shows. More and more punks joined the fort, then the first anniversary on the squatting came, and more workshops opened, a soup kitchen was created, and in a few days thousands of people flowed in—not just punks, but the homeless, whole families, and during this second year more end more bands played . We at the squat are strongly against drugs, or having pushers selling dope in or outside our squat. We decided to be politically active in the city, with demos agains nuclear power, die-ins at power plants, benefits for Nicaragua and raising money for them and flyering. We had a national meeting of Italian squatted centers which enriched us and made us stronger. We learned our limits, and through our differences found some common points. Last year a cinema inside the squat opened, having features every week, as well as a silk screen factory, and a photo lab/archive, distribution of records, tapes and fanzines, and right now we've opened rehearsal rooms for local bands. We also have a broadcast on Radio Onda Rossa named "Gridalo Forte" [say it out loud]. The Fort is very old, it was build around 1800 [!] but it's still solid and has over 300 rooms inside."

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New improved ***JUST SAY NO TO NAZIS!*** Kit.
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T-shirt

***PLEASE SEND US ANY INFO YOU HAVE ABOUT NAZI SKINHEADS SO OUR DATABASE CAN STAY CURRENT!***
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John Brown Anti-Klan Committee, 2209th Street, #443, San Francisco, CA 94103

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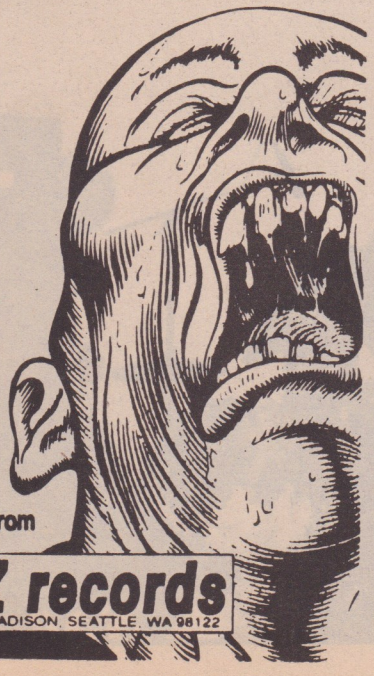

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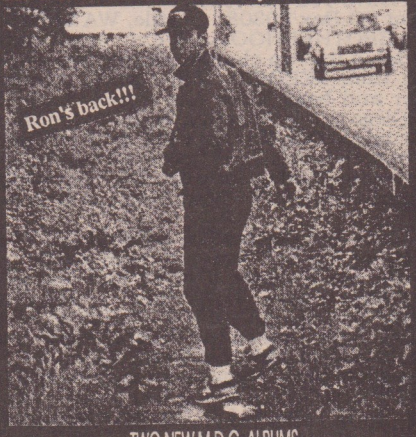


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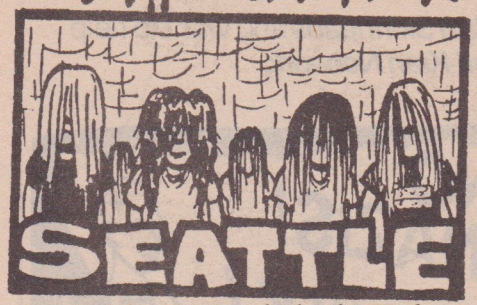
# Scene reports




**Seattle**- Hey everybody, the Washington Scene Report is back. Bands, zines and people putting on shows in Washington need to drop me a line so I can include you in this report. We'll try to have one out every two months or so. Also, people with pictures of Wash. bands please send me some pics. or send them straight to MRR. My address is Ron/ PO Box 20224/ Seattle, WA 98102.

THE BANDS... SUBVERT have finished recording their LP and now just need to finish up the layout for the cover. It's going to be called "Free Your Mind," and like was said last time the record will be on Raging Records in the UK, but, instead of importing into the U.S., it's gonna to be pressed up by Nemesis Records here. SUBVERT bassist Mark has left the band and has been replaced by rhythm guitarist John. Making them a four piece. I guess there are also plans to release a split 7" on HippyCore Records with Seattle's CHRIST ON A CRUTCH. That record should be out by the end of the year.

MODEL CITIZENS from Renton have released a demo entitled Acres Of Concrete, which was reviewed in MRR #75. Unfortunately they haven't been playing much in the area mainly because they are looking for a new drummer. MC have got to be one of the catchiest punk bands I've heard so do yourself a favor and get the demo for $3 ppd to MODEL CITIZENS c/o Brian Watkins/ 3306 NE 11th/ Renton, WA 98056. Also contact them if you want to play drums.

REFUSE, who were mentioned in the last report, have just released an 8-song cassette. The tape is pretty rough, but the potential really shines through. REFUSE also will be recording in September/October for a 7" EP to be released on new Seattle label, OverKill Records. The record should be out in December so until then... order the demo from them for $3 ppd to Refuse/ 3551 NE 166th St./ Seattle, WA 98155

COFFIN BREAK have just released an LP entitled Psychosis on Seattle's C/Z Records, and COFFIN BREAK are also leaving real soon to tour the U.S. again. Do yourself a favor and check them out if they come to your town. You can reach them for information at PO Box 20308/ Seattle, WA 98102.

BROTHERHOOD. We've just gone through a line-up change, getting Evan and Scott from FEEDING THE CAUSE to play guitar and bass. Greg has moved down to San Diego to join Amenity. We'll be recording sometime in Oct/Nov for an LP to be released on Seattle's Black Label Records; that should be out sometime in early '90. We'll hopefully be touring down the West Coast in December.

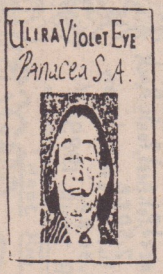
Bits and Pieces: The DERELICTS 7" A Bullet For Fifi has been out quite awhile on Penultimate Records. They've just lost another bass player. Write them at PO Box 12034/ Seattle, WA 98102. FEEDING THE CAUSE have broken up momentarily but hope to reform with a different drummer to play a more funk/reggae type of stuff. JESTERS OF CHAOS are now a four piece; one of the guitarists split to join Oregon's Deprived. I WISH I have broken up. LAST GASP have been together under different names for about a year now and have just played their first show. They recorded a demo under the name NMF a couple months ago and should be recording a new tape soon. ASPIRIN FEAST from the Tri-Cities have reformed in Seattle with ex-DIDDLY SQUAT singer Mike.

Label News: Two new labels in town: OverKill Records is a label that Kiersten Hanson and I have started. Our first release will be the "Keep Us Strong" EP from Boston's Intent To Injure, which will be out in October and then we'll be releasing a 7" EP by REFUSE. The address for OverKill is PO Box 20224/ Seattle, WA 98102. The other new label is Milk Bone Records, which will hopefully be releasing a 7" EP by Spokane's TAKE CHARGE, and together with OverKill will be releasing a live 7" of some of Seattle's best bands. The MilkBone address is PO Box 20236/ Seattle, WA 98102.

Zine News: Open Your Eyes has moved to Florida. Straight Up #1 is now out with interviews with Chain Of Strength and Jordan Cooper/Revelation Records. It's available for $1 ppd to PO Box 20224/ Seattle, WA 98102. The almighty Milk Bone (GeneZine) #2 is now out. It has lots of opinions and an interview with Moral Crux. It can be had for 75¢ ppd to the Milk Bone address.

And now the biggest news in Seattle in three years... All Ages Shows! So far this summer hardcore/punk bands to play all ages in Seattle include: Swiz, American Standard, MY NAME, Verbal Assault, Head First, Amenity, TAKE CHARGE, ACCUSED, SUBVERT, Fugazi and LAST GASP, with more shows being set up every week. It seems that there is a way to get around the Teen Dance Hall Ordinance here in Seattle and have legal shows. One of those ways to have a show is to not let over 150 people into the hall. That's the way we've been doing it so far and it's working. A real strange thing, though, is that the police/city really don't seem to be enforcing the ordinance very much. Of the shows that have happened so far, the police have only showed up to tell people to not drink around the clubs and to clear the side-

# ULTRA VIOLET EYE

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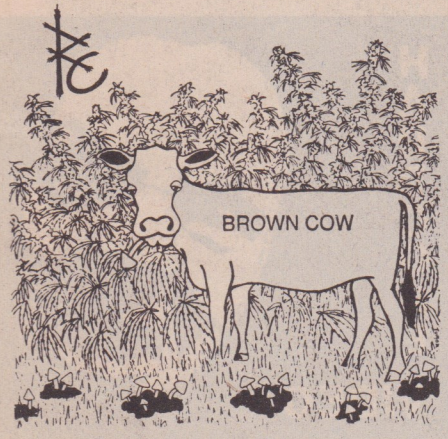


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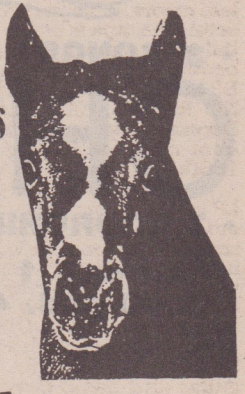

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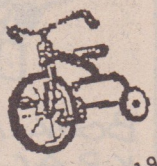

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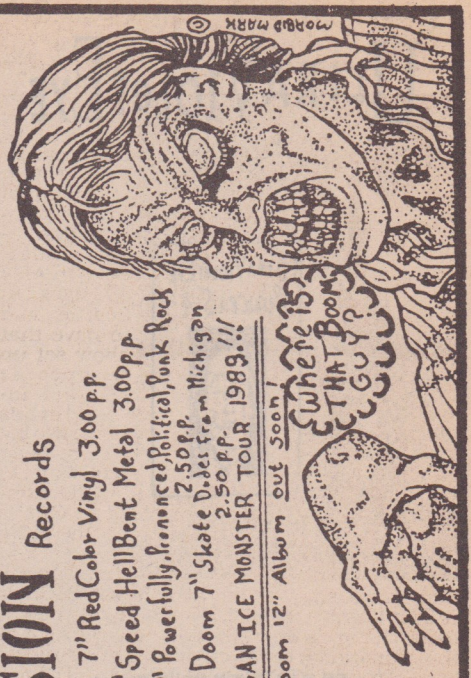

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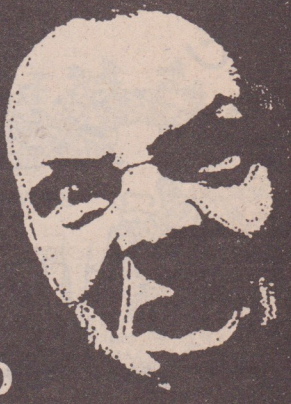

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walks. I really hope that all the crazy anti-youth bullshit of the past is just that — the past. So... to play all ages in Seattle and to have that show set up by people who are involved in this scene (No big promoter bullshit, DSML), contact Curtis at the Milk Bone address or call him on weekday nights at 206-324-8666 or call me (Ron) at 206-325-4417. Please, down-to-earth bands only. We don't charge a lot at the door and we can't provide big guarantees.

Around The State: FIRST STEP, a straight edge band from Bellingham, are breaking up at the end of summer because of college, but they just recorded for a 7" EP, "Common Belief," to be put out by Rated X Fanzine. To get information on FIRST STEP, the 7" and RX write to 458 Sterling Dr./ Bellingham, WA 98226. Another good band from Bellingham are ADD ODDS. Small shows do happen occasionally in Bellingham at a skate park. To see about setting up a show call Bill at 206-733-2434. Shows are now happening in Ellensburg (between Seattle and Spokane). Turnouts are usually kind of small but you do get to play, and Carrie will hook you up with food and a place to sleep, so call her at 509-925-1912 or write to Loopy Productions/ 706 East Tacoma Ave./ Ellensburg, WA 98926. In Spokane, the VAMPIRE LEZBOS have broken up again, but they did go on tour for about three weeks with ex members of the DEHUMANIZERS and HATEFUL YOUTH playing for them. BETTER OFF will be getting a new guitarist since Jason has moved to Seattle to go to college. The number to call for shows in Spokane is still 509-838-5718 or 509-489-6402.

Thats about it, thanks again.

Hello, this is Ben of BSU Fanzine writing in coalition with Dale and Wendy of Disobey Fanzine to pass on information about all aspects of the so called "scene" here in Southern California. Let's get on with it, fanzines first...

Attitudes Of Contradiction out of Hollywood is a cool 1/2 size zine done by Analen Villar. The current issue has interviews with Bobby Steele, Chumbawamba, and more. $1 ppd to P.O. Box 187, N. Hollywood, CA 91603.

Autopsy is another zine, done by Jae of Faction of Mercy. It's thick and costs one dollar in stamps. Send to: PO Box 6188, Fullerton, CA 92634

Bat Zine, another 1/2 size zine. I don't have any copies or the price so write to the address and found out: 4444 Convoy Street #210, Suite #222, San Diego, CA 92111.

BSU Fanzine is my zine. #6 is 8 1/2 x 11 and has D.R.I., Sweaty Nipples, and REASON TO BELIEVE, and lots more. Send $1.25 to me at: 9 Berry Street, Plainville, MA 02762.

Ben Is Dead is a newsprint zine out of Hollywood. Every time I look up there's another issue out. Good graphics and format. Send $1.50 to: PO Box 3166, Hollywood, CA 90028.

Dead Bunnies File is an artwork and political collage zine done by my lazy buddy, Justin. It's really excellent. Write & send $1.50 to: 15047 Pepper Ct., Moreno Valley, CA 92388.

Dead Letter zine is an 8 1/2 x 11 zine done by Ryan. I've got #3 and #4. Number 3 has A//SOLUTION, HEADSTRONG and INSTED. Number four has S.H.A.R.P., CRINGER, MEDIA CHILDREN and more. Send $1.25 (I think) to: 7146 Remmet Ave. #120, Canoga Park, CA 91303.

Disobey is Dale and Wendy's zine. Cool 1/2 size legal sheets. #1 has Culture Shock, Shrapnel, and more. Lots of graphics. #2 should be out soon, ahem....Send $1.50 to: 166 Dewey Ave., Newbury Park, CA 91320.

For A Reason is a skate and positive zine done by Mike of New Age Records. It's small but good so send him nice stuff and 75¢. Send to: 1036 Mt Whitney, Big Bear City, CA 92314.

Gleet is just what you're looking for if you need radio, press, and So. Cal. club contacts. Not only that but lots of info and opinions of and by the FIXTURES. Send $2 to: PO Box 16283, Encino, CA 91416-6283.

Happy Thrasher is fucking great! New issue has A//SOLUTION, GLYCINE MAX, and KSPC. Send $1 to: Randy, 2308 N. Sacramento, Orange, CA 92667.

Headtrip is a thick full size zine out of L.A. The editor Gamiel is an exceptionally cool person and the zine is too. Send $1 to: 609 N. Belmont, Los Angeles, CA 90026.

Insanity is a zine that's just starting out so all you people who sent Dean tapes, please be patient. Send letters and contributions to: Dean, 13815 Pheasant Knoll Dr., Moreno Valley, CA 92388.

Local Disturbance is a cool 8 1/2 x 11 zine that has ADOLESCENTS, G.B.H. and more. It costs $1.25 to: PO Box 55, Culver City, CA 90232.

Release Zine is a constantly productive zine from Torrance. This one has several issues out so send $1 and see what you get. Write to Chris at: 4523 Deelane St., Torrance, CA 90503.

System Opposed is as Camille put it's "a homemade zine." It's mostly opinions and it only costs 50¢. Write to: PO Box 1857, Tustin, CA 92680.

Time To Unite was here before my zine and will probably be here after I quit. Tammy is always up to something productive so send her some stamps and a letter. Write to: PO Box 6188, Fullerton, CA 92634.

Virgin Meat is a poetry and art type zine. If that's your thing, then send $1 to: 5247 W. L-10, Quartz Hill, CA 93536.

Why? zine is done by Sheepdog of PESTILENCE. The one I have has raging artwork, political opinions, animal rights stuff and more. Send a buck and a couple of stamps to: PO Box 3081, Orange, CA 92665.

All of the fanzines above are different from one another in content and ideas. All of them deserve recognition and support so write to them. I'm sure most of them would swap zines, ads, etc. So get in touch. I also included names of the editors when I could so it's not a nameless person for your to write to.

As for bands...yes, there's a fuckin shitload, most of them are pretty active - playing gigs and parties, doing records and tapes, and doing fanzine interviews. I've only got a few problems with the music scene here. The first one is the lack of shows with many different types of band splaying. I can see the reasoning for an all SE show or an all crustcore show, but there has to be some variation and open-mindedness sometime. It's sad that the "scene" is so divided by labels that many bands with intelligent things to say are being passed over just because they don't play a certain form of music, problem number two is the show situation. Goldenvoice reared his ugly head along with high show prices at Fender's again. Mugwump is doing $10 shows at the Country Club in Reseda, usually five bands. On the other hand Warren who did a scene report a while back for MRR, put on a good show at Toberman Hall in LA. for $5. Neurosis played along with several others band, but the hall is lost again because some bureaucratic female said drinking was taking place on the park grounds. That is untrue,but shitheads in government win again. Write to Warren at 3022 Softwind, Torrance, CA 90505.

I will be trying to set a show or two in the Riverside area so if anyone is interested. Call Virgil at (714)656-6519, because I'll be moving to Boston (Ben). Zendik Farms does shows in the So. Cal area every now and then. Call them at (619) 766-4095.

Anyway on to bands. A shitload of 'em there are. Everything is in semi-alphabetical order so I won't be showing any favoritism. If I don't know what a band has been doing, the address is still included so you can find out for yourselves. Send stamps when you write for a quicker reply.

AGAINST THE WALL has a new demo out. A 7" was planned for New Age but is indefinitely on hold. Also Mike Hartsfield is their new member filling out the band on second guitar. Write to Mike for info on the demo. He also does New Age Records. Mike Hartsfield, 1036 Mt. Whitney, Big Bear City, CA 92314. Cal (714) 585-5098, after 8:30 pm.

ALL SYSTEMS GONE have a demo out I think it's $3. They recently played a homeless benefit. All around good guys. Write to PO Box 1741, La Mirada, CA 90637.

APOCALYPSE have been around for awhile and have a demo available from them or BSU Fanzine for $3. A 7" was supposed to be out on Over The Top, but that fell through so now they will be doing the 7" on BSU records. No release date yet. Write to Ralph or Rich at PO Box 2257, Walnut, CA 91788. Call (714) 594-4097.

A//SOLUTION is another excellent grindcore band. They've been around for 3 1/2 years. They have a demo available for $3. BSU will have copies soon but until then, write to Nathan at 152 Harvard Ln, Seal Beach, CA 90740, or Kevin at 3043 N. Woods, Orange, CA 92665. Call Nathan at (714) 750-5210.

CONFRONTATION from Huntington Beach should have a 7" out very soon on the Draw Blank record label done by Matt of INFEST. Their demo is available from them or BSU for $3. BSU also sells a live tape for $2.65. Get in touch and get their demo by writing to Matt at 6311 Turnsberry Cr, Huntington Beach, CA 92640 or Slime at 8241 Yorktown Ave., Huntington Beach, CA 92646.

EXCEL have released their new LP. Sounds kind of metallish to me. It's on Caroline. Write to EXCEL, PO Box 5372, Venice, CA 90296.

EXOTERACY are a great bunch of guys from Granada Hills who play hardcore tunes. Their demo is available from them or BSU for $3 and it kicks ass. They want to play some shows in So. Cal so write to Roger at 10446 Petit St., Granada Hills, CA 91344 or call (818) 360-6190.

THE FIXTURES play a nasty blend of rock 'n roll and punk. As for now, they have an album out Dangerous Music that is $6 ppd from them or get if from Blacklist. They want to play some shows too. They told me they have enough material for a second LP so let's see what happens. Write to THE FIXTURES, PO Box 16283, Encino, CA 91416.

FINAL CONFLICT played their last show

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NOVEMBER

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Lethal Gospel • Cakewalk
Sat 4 **Insight** (Salt Lake City) • **Addiction**
**Breakaway** • Brainstorm (S.L.C.) • Inner Strength
(sum benefit for a broken hip?)
Fri 10 Penelope Houston
Midnight Radio
WannaBeTexans
Sat 11 *Wasted Youth* • TBA
Fri 17 **Hard Ons** (Australia)
Coffin Break (Seattle) • Skin Flutes • Groovy Ghoulies
Sat 18 *DISSENT* (S.Dakota) • Christ on A Crutch
Subvert (Seattle) • TBA (sum wild & crazy guys)
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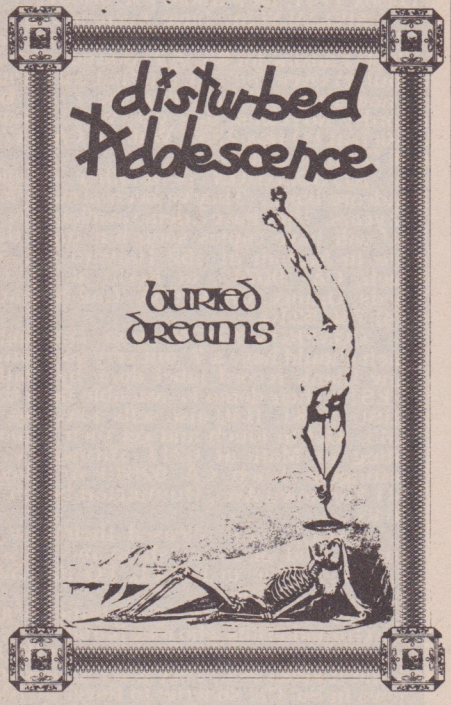


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# Scene reports

with Ron singing. Eric from NO FX is supposed to be taking over the vocal chores. Write for more info. Write to PO Box 2334, Cypress, CA 90630.

FREEWILL have recorded a 12" worth of material and Wishingwell has had it for 7 months now! What's up guys? Please don't do with that material what you did to the INSTED LP! Put it out soon. They also have a demo but I'm not sure if it's still available. Mike Hartsfield has also left FREEWILL to play full time in AGAINST THE WALL. Write to Scott at PO Box 683, Wrightwood, CA 92397 or call him at (619) 249-3887 for info or booking.

GENERICA is, as Chris Dodge (Stikkster) puts it, "Stigallcore", although I think it's better described at "terminal junk garagecore." they have two demos out now and are answering interviews. The demos are yours for $2 plus 3 stamps, a trade, or a blank tape (46 or 60) and 3 stamps. Cool deal huh? Write to me (Ben) c/o BSU, 9 Berry Street, Plainville, MA 02762.

GLYCINE MAX are another good grindcore band with a demo out for a cheap $3. They've recently revamped their lineup from a 3-piece to a 5-piece. Check 'em out. Write to Ron at: 932 Temple Apt. A, Long Beach, CA 90804.

GRUDGE are the best! They just released a great SE parody 7" on beer colored vinyl. Not to mention the funniest live show I've seen yet! Milkbong vs. Beerbong competition, skinhead wigs, X's, everything! Buy the 7". See them! Write to Grudge at: 9122 Cord, Downey, CA 90240.

HAYWIRE has just released their LP, and if its anything like the little bit we saw of em when they played with Neurosis, watch out. Expect some great music and intense vocals! Write to: Billy, New Beginning Records, 3935 E. Broadway Suite #159, Long Beach, CA 90803.

HEADFIRST are a rockin self choice type band who play excellent hardcore with rock and funk influences. They have two demos out for $3 ppd each and a 7" coming soon on Workshed Records. Write to Mike Rosas, 9 Bellflower, Irvine, CA 92714, (714) 857-8674.

INFECTED are a band I haven't heard yet, but I met Ian and he seems nice. Write to Ian at 5800 South #120, Lakewood, CA 90713.

INFEST = POWER! Yes, power. They have released a demo 7" and 12" all of which are sold out. They play a no bullshit type of thrashcore that's intense! They should have a new 7" out soon, on their own Draw Blank label. Write to Matt for info at 27118 Vista Encantada, Valencia, CA 91355.

INSTED are still around though I don't know what they're up to. Write and find out. Write to Kevin at 1151 Roxboro St., Anaheim, CA 92805.

JAWBREAKER from L.A. have an excellent 7 song studio duped demo out for $4 ppd. They play a semi-uptempo older style punk music with pretty negative lyrics. They are nice folks though. Write to: 11164 Exposition Blvd., Los Angeles, CA 90064 or call (213) 477-0498.

LEFT INSANE are a mostly instrumental band that blends metal with a punk rock attitude and Jimi Hendrix guitar playing. They have a demo out, I have no idea how much it costs. Write to: 25711 Eshelmen St. E, Lomita, CA 90717.

MEDIA CHILDREN are a band who include my friends Jae and Tammy of FACTION OF MERCY. They have a demo out for a blank tape and 4 stamps. And, I'm sure it's very political and comes with lots of useful information. Write to: PO Box 6188, Fullerton, CA 92634.

PESTILENCE play a galloping type of speed/thrashcore with two grungy vocalists. They have live tapes available for $3 ppd from Gar., T-shirts too. Write for prices. Write to Gar at 2308 N. Sacramento, Orange, CA 92667.

PRO-VIRUS play punk/HC with some very different vocals (at least the vocal sound at the homeless benefit in H.B. in May...). I don't know what they're up to so write to Julian to find out at 425 N. Magnolia #F11, Anaheim, CA 92801.

REASON TO BELIEVE play excellent melodic hardcore and have a repress of their EP out on Nemesis Records. They were supposed to play with Neurosis but cancelled. Write to Jon at 1672 Oakhorne Dr., Harbor City, CA 90710.

SOCIETY GONE MADD are a good politi/socio orientated fun loving HC band from Granada Hills says Exoteric John. They have a demo for $3.50 ppd, T-shirts, and an album on the way. Write to 'em at PO Box 4191, Burbank, CA 91503.

THE VILLAGE IDIOTS is one of two Riverside bands I know of that I would pay to see. They play totally funny funk punk rock with totally funny lyrics about college, relationships, etc. Their demo is $2 and 3 stamps to BSU. Write to 'em c/ BSU, call Ken at (714) 359-8678 for shows. They really want to play shows in So. California. Their drummer is Chris of NO FOR AN ANSWER.

VISUAL DISCRIMINATION are another blistering hardcore band from So. Cal whose SE philosophy isn't "Be straight or die". They have cool shirts and an album available from Nemesis. Write to V.D. at: PO Box 2697, Cypress, CA 90630.

WALK PROUD are an SE HC band who play good ol' SE HC with lyrics abut being oneself, walking proud, and generally being positive. They have a 7" out on New Age Records, but write to BSU to get one for $3 ppd since we still have nine copies of the first pressing. Meanwhile write to WALK PROUD at 15617 Graystone Ave., Norwalk, CA 90650.

THE ZENDIK FARM BAND are from the hills east of San Diego and play surging tribal rhythm industrial type music. They have 10-12 people, metal percussion, lots of weird yet interesting stuff. They have several tapes, magazines, and shirts available. Send $1 to find out to: Zendik Farm Band, 1431 Tierra Del Sol Rd., Boulevard, CA 92005 or call (619) 766-4095.

Well that's it for band. This turned out more like a catalogue of bands than a coherent scene report, but oh well, we left out a lot of bands but we either have had no contact with you or don't know who you are, so get in touch and we'll keep everyone informed. Send a postcard, letter, bio, tape or whatever to us so we can pass on some useful information, phone numbers too so people can contact you for shows easier.

Now to plug BSU. This is my project which started as a fanzine in Oct. '87, that now has seen evolution through six issues, with #7 due in August '89. I have, through the fanzine, also started doing a non-profit mail order for the sole reason of helping spread alternative music. We mostly sell and trade tapes, but we do have some 7"s for sale and we will be pressing and distributing the long awaited APOCALYPSE 7". You can get a list for a stamp.

How BSU works: We usually do one of two things for bands with demos. One, we can get a copy of the demo, cover, and lyrics to use as a master copy so we can dub copies as we get orders in. We sell these tapes for $2 + 65¢ postage - no more ever! No matter what length tape or how many pages of lyrics, we never charge more. If it costs us, oh well, money isn't the point. If you'd like to do this, write and send a tape (or we'll buy one if you can't afford it) and we'll put it on the list. Live tapes too. The second thing we could do is: for those of you who have lots of money invested in your band, we offer consignment for demos, records, and fanzines with no markup on our end except for postage! Write for details and if anyone sends anything it will also be reviewed in BSU. Tape traders also get in touch.

Well, I'm done plugging my shit. The Southern California scene is actually great,

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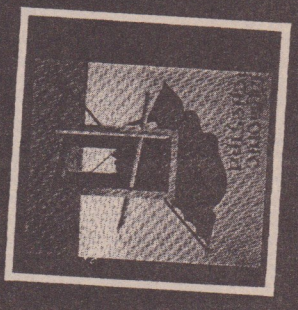

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RIGHTEOUS PIGS, VERMICIOUS KNIDS, IMPULSE MANSLAUGHTER, ROSTOK VAMPIRES, DEFECATION, PUNGENT STENCH, DISHARMONIC ORCHESTRA, TARNFARBE, DROOGIES, STARK RAVING MAD, RESOLUTE, TOXIC SHOCK

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# Scene reports

except for the lack of open-mindedness. People, you've got to go to more than one "kind" of show. There's a lot of great bands playing every week, small shows with small bands in clubs in small halls and at parties. Maybe if a lot of you would take in more than one type of music, you could really appreciate what we have. Diversity is the spice of life so why not try some eh? Thanks lots. Love Ben. All mail to BSU, 9 Berry Street, Plainville, MA 02762.

Hidey Ho from the land of Black Hills Gold and traveling Winnebagos. (Hey, that almost rhymed!)

Anyways, a lot has happened since the last scene report and I'm gonna try to cover all that has happened in that time. First off, lets get to bands. We'll go in alphabetical order so it makes it a little easier.

DISSENT, the largest band coming out of South Dakota right now, have just released their second LP entitled, Epitome of Democracy?. This is their third self-produced piece of vinyl to come out on their own record label, Amity. If you haven't got a copy of it yet, I suggest you do so because this is the kind of stuff that will shoot the slippers off your grandma's feet! In other words, it rocks! The DISSENT fellows have also been up to a lot of recording in their studios with bands like SOCIAL JOKE, STRAIGHT FROM THE HEART, PAINFUL X-TREMETIES and SOCIETY'S TRASH. So, keep an eye peeled for another DISSENT tour sometime in October/November, whether it be in the U.S. or in Europe, because these boys really know how to rock! Oh, one last thing, take notice to the new DISSENT/Amity Records address! Otherwise it might take your orders a little longer to reach you!

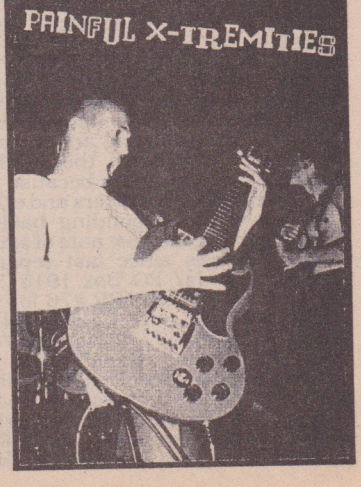
LIMBIC SALAD have had a terrible time trying to keep steady members. So they've been in a state of limbo over the summer. Hopefully this will end soon because they're a pretty fun band. With their new addition of Van (PX) playing bass I know they will be on the road pretty quick-like and will probably be playing shows here soon. So keep an eye out for possible releases, because LIMBIC SALAD definitely have their own style.

NHC, one of South Dakota's oldest bands, has finally called it quits. This leaving Todd P (vocals) going to college out in California somewhere. But don't fret yet; from the smoldering ashes of NHC comes a new band, CHICKEN SHIT LOG JAM. Yep, thats right, CHICKEN SHIT LOG JAM feature both Dave and Paul (ex-NHC) with two new members to create a sound not much different from that of Agnostic Front. I've seen these guys practice and it's not soundin' too bad! So, keep an eye for future releases!

PAINFUL X-TREMETIES has to be South Dakota's funnest band! After two and a half years of show playing craziness, the PX boys have decided to release a 7" soon to be out on Amity Records. I got the honor of listening to the final version of the record and I swear I had to clean my drawers! It rules so hard it's not even funny! The 7" is a definite improvement from their first demo, Dinner Time Is Here!, which is no longer being released. So, definitely keep a lookout for the record because it's definitely enjoyable!

STRAIGHT FROM THE HEART, South Dakota's fun lovin', positive-type band, who made their debut back in Oct. '88, has finally release their own tape entitled, Born into a World of.... If you've ever heard their old stuff, this is a definite step forward for these guys! Seven blazin' tunes that will keep your feet dancin' all night long. If you haven't got it yet, pick it up because it's a distinct sound, compared to the rest of the posi-s.e. bands around!

SOCIAL JOKE, the first punk band in Rapid City, have decided to move. Yep, after playing for about 4 and 1/2 years out here in SD, they decided to pick up and move to Colorado. With a strong line-up of April F.-vocals/bass, Rob F.-guitar and Tim H.-drums, this three-piece instrument of destruction released their own demo entitled, Whole World in Their Hands. (See review in MRR #76.) Also note their new address for tapes/interviews/bookings. This is one band you'll have to see, not because April is a fiery little hot tomale-o-passion, but because they know what's up and they play like there was no tomorrow. Check 'em out!




SOCIETY'S TRASH, a younger punk band to come out of Belle Fourche, are making their debut appearance on Sept. 24th with none other than — STRAIGHT FROM THE HEART. They've already recorded a 7-song demo and are ready to play shows. Now, if you're not familiar with South Dakota, Belle Fourche is a small (we're talking tiny)

# Scene reports

town about 60 miles out of Rapid City. Another key item that comes to mind when speaking of SOCIETY'S TRASH is that they are young! We're talking 15-to 16-years-old. But what is interesting is that I got to watch these guys practice and they're definitely up to par as far as knowing what they're doing. So, look for the demo and maybe even drop them a line because the singer/ guitarist-Graig also does his own mail order service entitled S.O.B. Productions. So, look into it!

WITHIN, South Dakota's answer to Slayer, have recorded 4 songs for their upcoming demo release. These guys have been around a long time and by listening to their music, you can tell they have it down! With head man Heath (ex-PX) singing and playing guitar this four piece puts in about a three hour show! If you're into pounding, crushing and unrelenting speed metal then WITHIN won't let you down! Drop them a line and check out the demo! Oh, their shirts will be done at the end of October, so look into that, too!

Oops, I almost forgot. FACE OF DECLINE are a band hailing out of Sioux Falls, SD. Sioux Falls is about 6 hours from Rapid City. FACE OF DECLINE have a demo for sale and are quite frequently playing shows down in ole Sioux Falls. So if your into kinda-thrash/political stuff then check into FACE OF DECLINE, because these tunes aren't the kind of stuff you want to be romancin' your baby to.

Well, as far a zines go, the only one that comes to mind is Peaceful Co-Existence. Peaceful Co-Existence put out a great last issue, which is sold out, and now with Todd P (ex-NHC) leaving for California, South Dakota seems to be presently zineless.

Anyways, that's about it for ole South Dakota. The following are the addresses at which you can reach the bands. Consider droppin' a band a line because most bands out here send out stickers and other assorted goodies when responding back! Thanks! Take Care! Please take note of some of the address changes since last report: Dissent/ Amity Records/ PO Box 1916/ Rapid City, SD 57709 (check MRR #76 for price list on merchandise); Limbic Salad/ 304 San Marco/ Rapid City, SD 57702; Within c/o Heath G./ 3713 Michigan/ Rapid City, SD 57701; Straight From The Heart/ College Station #8300/ 1200 University/ Spearfish, SD 57783-1797 (demos-$3 everywhere); Society's Trash/ 609 Summit St./ Belle Fourche, SD 57717 (demos-$2.50); Social Joke c/o Corey F/ 812 W. Chestnut/ Junction City, KS 66441 (demos-$3); Painful X-tremities/ 1312 6th St. #3/ Rapid City, SD 57701 (EPs-$3 everywhere)

If there is a band that you would like to get in contact with and the address is not listed above, please get in contact with one of the other bands because we all stay pretty close contact-wise. Thanks!

**Chicago**- I've been busy lately putting together a compilation LP of local bands for Roadkill and I've gotten a lot of tapes so here's the lowdown. NOT-US from up in Fox Lake have lost a lot of their cheesy metal sound and are now playing melodic thrash-o-roony which sounds a lot like the late GENERATION WASTE. Contact them at PO Box 45/ Fox Lake, IL 60020. ONLY THE STRONG are at the forefront of the recent slew of straight edge bands, and they're sounding pretty good lately but haven't been doing too much since their drummer was involved in a severe car accident. You can get in touch with them c/o Tony Brummel/ 17 Kingery Quarter #107/ Hinsdale, IL 60521. GROUP OF INDIVIDUALS are still around, they haven't played out in a while, I dunno if they're still looking for a drummer or not but you can get to them at PO Box 528200/ Chicago, IL 60652. APOCALYPSE HOBOKEN have been around (and relatively ignored) for about 3 years. They have a heavy Descendents influence, lotsa hooks-n-stuff, and they're one of the best bands in the area. c/o Ted LoCascio/ 2137 Pepperwood Ln./ Glendale Hts, IL 60139. Another good suburban band is FLEA CIRCUS—a little too much of the Raygun/Big Black influence but they still crank out some of the better music around these parts. I've never seen them live, but I've heard they put on a cool show, check it out- PO Box 366/ Elmhurst, IL 60126. CONTRACIDE play pretty much typical hardcore, nothing mindblowing but their hearts are in the right place and they're getting better, a lot more interesting live than on tape. c/o Matt/ 226 Wing Park Blvd./ Elgin, IL 60123. GEAR is working on a demo tape with their latest lineup (which includes 1/2 of GENERATION WASTE). I heard a rough mix and it sounded great to me- kinda pop-punk stuff, definitely one of the hottest unsigned bands in Chicagoland. c/o Ted Domurat/ 1278 Spring Valley Ct./ Carol Stream, IL 60188. BELLA COOLA sez they "Don't want to be NAKED RAYGUN" which is cool but I think they maybe do wanna be Jimi Hendrix. If you're into long, slow jams, check them out at 525 East End/ Hillside, IL 60162. Dead Steelmill are still with us, when it comes to zillion mile an hour fasterthanthespeedoflightcore, these guys are the best in town. They're great musicians, tight as hell and actually write real songs as opposed to most chucklehead thrash bands. c/o Corny/ 10751 Ave. H/ Chicago, IL 60617. GROOVE DIGGERS are a fairly new band that was formed out of the ashes of NADSAT REBEL (with Chris ex-NO EMPATHY on drums). They play catchy pop-punk in that Husker's vein, hot stuff, it'll burn you 1231 Oak/ Evanston, IL 60202. STATE OF EMERGENCY are a ska band, good stuff but the vocals are way too pretty- a little aggression could go a long way here. They have a 12' out, inquire about it at 510 W. Belmont #1404/ Chicago, IL 60657. WATCHMEN play I don't know what kinda music, rockin punk maybe? Anywaze, it sounds pretty good to me, they're one of the few "alternative" bar bands I can stomach. I don't know if their tape is for sale or not so ask 'em yourself at PO Box 148432/ Chicago, IL 60614. SPONGETUNNEL will be touring Europe when you read this, their latest drummer being Danni who used to do shows at Igloo. I don't know if they are breaking up after tour or not but that's the word.

There was a letter in a recent issue of MRR alleging that JOHNNY VOMIT are Nazis who don't deserve your support. I don't know if that's true or not, I never got that impression from them so if you're wondering, maybe you should ask them yourself, by the way their tape is kinda metallish-core with dumb lyrics about being fucked up, PO Box 503/ Dolton, IL 60419. LIFE SENTENCE went on a semi-succesful tour, they say they had a great time but didn't do quite as well as they expected, they have new vinyl out on Walkthrufyre and you can contact the band at PO Box 348640/ Chicago, IL 60634-8640. JOHNNY CHAINSAW keeps blabbin about this new band of his, but there's been no sign of them yet...Other bands I've got no info on include SNOOPYS TAPEWORM (metalcore), SLAMMIN' WATUSIS (rock), SEX KITTENS (kinda like Sisters Of Mercy???), Precious Wax Drippings (70's style rock), END RESULT (noise), FRIENDS OF BETTY (noise-pop), KING VITAMIN (melodic rock) REPULSE KAVA (noise/college rock), BHANG REVIVAL (reminds me of Led-Zeppelin), VERMICIOUS KNIDS (IMPULSE MANSLAUGHTER members, Lemmy meets Husker Du), JACK

# Scene reports

SCRATCH (bar/college rock) DEFOLIANTS (surf), INSOLENT RESPECT (hardcore), STUFF TREATMENT (funk/rock) BHOPAL STIFFS (hardcore), FAMILY COUNSELING (funk?punk) GLAND PUPPIES (Zappa-type wierd shit), OK? Only my opinions, etc., etc.

In the old, old news dept., NAKED RAYGUN lost their guitarist, their new one is some guy who's apparently been waiting around his entire life to be in NAKED RAYGUN, now his dream has finally come true. EFFIGIES LP is out on Roadkill as well as the new one from NO EMPATHY with the previosly mentioned comp LP to follow. Matt and Tom Kolicki are still doing Out Of Control productions, putting on shows at McGregors in Elmhurst, Sean Duffy is still wallet raping the suckers at Dreamerz and Cubby Bear, Chuck from DEFOLIANTS is starting to do reasonably priced all-ages gigs at Dreamerz, other than that, not much happening in the way of gigs. Not much else to say, so have a lovely day. Ben Weasel

**Carbondale-** Hey all you groovy guys and gals!! Welcome to the Carbondale, Il scene report thang. Where the fuck is Carbondale, you ask?!! Well, it's near the Shawnee National forest in Southern Illinois. Southern Illinois University is located in Carbondale. You may have heard of its infamous "party image." Yes, this is a college hick town. That means an underground music scene is marginal and transitory. But nonetheless, there is a music "scene", and there are still cool people who care about something different from the boring and average college bar life.

Bands that blow through Carbonhell will usually get enough money for gas and whatever else, plus have a place to crash, if they aren't a bunch of freewheeling nazi's. These past 5 months or so have seen the likes of Neurosis (thanx for being cool people!), Mr T Experience, Rednecks In Pain, Transgression, NOFX, Brain Dead, Stuff Treatment, Contracide, Vermicious Knids and various others. We welcome all traveling bands; but please understand that this is a small town and we can't guarantee lot's of money; but we usually can guarantee a good time and enough moola to get by. So if there are any bands out there reading this who would like to stop in Carbonhell; you can call any these numbers and get a show in the works—Mark Grobel at the House O' Voodew/ (618)549-5291—Me (Aaron) at 529-1784—or Bill Sallinger at 549-4283. There are 3 to 4 available basements to play at on weekends, and an all-ages pizza place to play in anytime. Let us know what you want to do and we can try to set something up. DIG????? Please leave any lame attitudes at home, because it takes up lots of time and effort to put on shows, and what is the use if people in the bands are ungrateful!! But nonetheless, we welcome any type of band to stop in. We're here to help you along on your tour or whatever. Carbondale may seem like a town in the middle of bumble-fuck-nowhere with nothing going on, but ask any bands who played here, they'll clue you in as to what's happenin'"..

On the local happenins, it's looking up. The NIGHT SOIL COOLIES are still playing out regularly and are improving. They have a demo out now. DIET CHRIST finally released a 7" on Mystic Records. Who knows what their future plans are?? Their drummer Taz would not release any information to this pesky seeeen reporter, but there will be a new tape soon and t-shirts are available now. I'm playing bass for a band called HOOPLA. We've been together a couple of months and hope to release a demo this fall. We're kinda-funky, kinda-koooky, hopefully always fun. I don't think any of us owns a Sex Pistols t-shirt either. IMMORAL MINORITY are still jammin out. They remind me of D.O.A. sometimes, and Fugazi at other times. Good stuph, maynard! Hopefully some more new bands will appear and add that extra bit of soul to our lives that we all so desperately need.

On the fanzine seen; Thrashers Digest should have another issue out by the time this is printed. I don't know what will be in it. Buy it anyway and make Pat Houdek (the sticker god of Carbondale) happy. Pat is also working on a new compilation audio tape, which should be out soon, as well as a compilation video tape. His address is: 702 W Elm/ Carbondale, IL 62901. Extortion Zeen #7 will hopefully be out by the time you read this. So far it has interviews with Neurosis, Problem Children, Bob Z., Mr T Experience, Tips On Mind Loss, much more art than before, articles, and all the other fanzine sheet. I'm going all-out on this one, because it may be my last issue as editor/publisher. The band thang is taking up all my time. You can acquire it for $1 at 407 W. Elm. Carbondale, Il 62901. It should be about 26-30 pgs of sheer intensity dooood. Please write me! I live for mail! (what zeen editor doesn't?)

I guess I'll end this with a quote from a local Southern Illinois resident. My housemate and I were frying in the woods at this party when this local backwoods person described to us what his "thang" was. "Hell, I like to get drunk and shoot thangs, that's my thang." Have you ever seen the movie "Deliverance"? Well, if you have, you might know just what in tarnation I'm a talkin' 'bout. Just ask Plaid Retina. They experienced the backwoods mentality when they stopped by on their tour. I recommend the Plaid Retina experience to everyone. They are a totally cool and raging band. Versatile intensity, for sure. Good-bye everyone!! If anyone out there owes me a letter, you best be writing me!!!!!!!!!!!!!!!

Louisville is jumping! We have so many unique and great bands here it it's hard to believe record companies aren't swarming all over our fair city!

MRS. FRAZIER are hot on the scene at the moment. When BRAIN DEAD broke up, lead vocalist, Brent Starkey, joined with an ex-bandmate of his (in one of KY's first punk bands, DROOLING IDIOTS), Kenny Martin, to form MRS. FRAZIER. Immediately recruited were BRAIN DEAD'S guitarist, Shannon Burns, and drummer, Kip McCabe. The guys worked hard perfecting their sound in

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the Frazier house basement, until they were ready to debut July 13. The first show was a great success, so there are lots more booked for the upcoming months.

Another new band is SOCKET JOB. Sean, Brian Cane, Rick Vester (all ex-MOLOCH) and Chris Hester (ex-HELLRIDE), crank out some mean and nasty metal, with influences like Motorhead, The Misfits and Sabbath. These guys could give NECROPSY, reigning kings of metal, a real run for their money, but ideally, they should be playing together.

KINGHORSE are having great success, having just signed a contract with Caroline records. Hopefully this means they'll be packing clubs all over now, like they always do here at home. BIG WHEEL were recently signed, also, to the Giant records label.

CORE OF RESISTANCE are changing their name after all these years. Their manager, Elaine Ford, says they'll be doing 80% new material, and will debut as THE NEW DEAL in late September or early October. A single song of theirs, "Dr. Burzinski", is a real masterpiece.

LIGHTINGROD JONES changed personnel not long ago. Now playing with Robert Gruber and Darrell Elmore are Lenny Lyles, jr. (ex-CORE) and Suzanne Renoylds on bass.

Those young punks, ENDPOINT, have a new cassette release on Slamdeck/Scramdown, and, of course, onetime Louisville residents, BASTRO, have their EP Rode Hard And Put Up Wet out now on Home stead records.

CEREBELLUM came to an end and member's John(Wally)Cook and Tim Furnish formed CRAIN. They're doing okay, Playing out a lot. Ex-Cerebellum members Breck Pipes and Joey Mudd formed a new band called CRAWDAD, with drummer Kevin Coultas, and Dave Earnst.

Other breakups lately include YOUR FACE and KRAKH. Greg, from Krakh, is actively seeking a new band, I hear.

Ever political, AVERAGE LIFE are once again a band to watch. They're sounding better than ever. Some ex-Average Life members formed a new art rock band called GORILLA THEATRE.

A group of talented guys from some memorable past bands (SOLUTION UNKNOWN, GENERIC REALITY, PUSSY MAGNET) have a new band they're calling AWESOME THOMAS. There's real potential for something great.

There are more bands in Louisville every day. Noteable ones include SOMETHING BIG, EXPLODING VEILS, HOPSCOTCH ARMY, OBLONG BOX, and BUSHLEAGUE. There's also DISRUPTION, DEMENTE', SLINT, ORIGAMI BOULDERS, SHOCK AND SLICK, and FIGUREHEAD.

Dan Gediman of SOMETHING BIG is working on a Project which will be a cassette single (two songs by a local band) and comic book combination tied up nice and neat in plastic packaging. The comic book will feature artwork by six local artists, and will sell for only a few bucks. The first one is due for release on September 23.

In Lexington, NINE POUND HAMMER are still hot as hell. Their LP, The Mud, The Blood, and The Beers is doing well. There's also the ever great VALE OF TEARS. There's no better singer on earth than Vale's Tony Briggs. They have a new 6-song EP entitled Mental Inquest-'89.

Other Lexington bands include SKULLHEAD. TWO SMALL BODIES. BORED AND DANGEROUS, SKINNY BONES, and the practically famous VELVET ELVIS. Recent breakups there include the RESURRECTED BLOATED FLOATERS, and TEN FOOT POLE. They have a cool radio station there now. too, WRFL. Radio Free Lexington, all alternative radio.

Tweligans is still the place to play In Louisville. Contact Dave Barhorst at (502)458-0487 or 473-1174. Uncle Pleasants has a lot of fine shows, too. For booking there, call Suzanne at (502)454-5611 or Mark at (502)589-0661. The Vogue Theatre ended their association with a company who did a series of "bubblegum metal" shows called "Rockin' The Vogue". However, we (I'm asst. manager of the Vogue) had expensive new wiring done to accomodate band equipment, so we're going to do some shows of our own now. The first one is Sunday. Sept. 3 (Labor Day Weekend) with SOCKET JOB, MRS. FRAZIER, and EMG, from Austin, Texas. Depending on how that goes, we may be doing more shows of this kind in the future. In Lexington, The Wrocklage is your best bet for a show. Call Dave Butler at (606)266-0834. Close to Cincinnati is Newport, KY's Top Hat, a cool place to play.

I could go on and on about our great summer in Kentucky, but come play here and see for yourself, okay? Ramona Essex

Well folks, the last time I wrote one of these damn things, I got myself in trouble with some of the locals, so, in an attempt not to make any more enemies, I am going to subscribe to the idea of "if you can't say anything nice, don't say anything at all." Let us all note some of those bands not mentioned.

Anyway, it looks as if the Sockeye 7" will be on its way in very short order and it's about time. Also in plans is a possible LP project by 2 WIDE 4 LIPPS. They released an absolutely great 7" earlier in the year and dammit, there are still a bunch of them left, so if you don't have your copy, get one. The VIVIANS have just put out their first LP, Vivicide. I have not yet heard it, but I understand that it is one wonderful album. From the Erie shore comes From The Eerie Shore, a compilation CD put together by a couple of the local music stars. That CD includes some great acts including THE EARL RAYS and SOSUMI. Also on vinyl is the Hotel Cleveland compilation. This one has a few hot tracks by the longtime Cleveland band, STARVATION ARMY.

Tapes are not in shortage either. Several new projects have come to light recently. A band called LUCKY CHARMS has come to the surface as well as another brand new SOCKEYE cassette that brings their total to seven demo tapes. A local compilation of bands from Akron, Alliance, Stow and Cleveland has also just been release by Wheelchair Full of Old Men Records and Tapes. It is called All My Friends Are Shit and is supposedly a tribute to the comedian, Soupy Sales. It contains music by SHIITE PAPER (Cleveland/ Akron), WENDY SANDANISTA DUKE AND THE ANARCHISTS (Akron/Stow), CAULIFLOWER ASS & BOB (Stow), PIG LIFTERS (Stow) and the ever dangerous PISS ON HER SNATCH (Alliance/Stow). Most of the music is pure insanity and funny as hell.

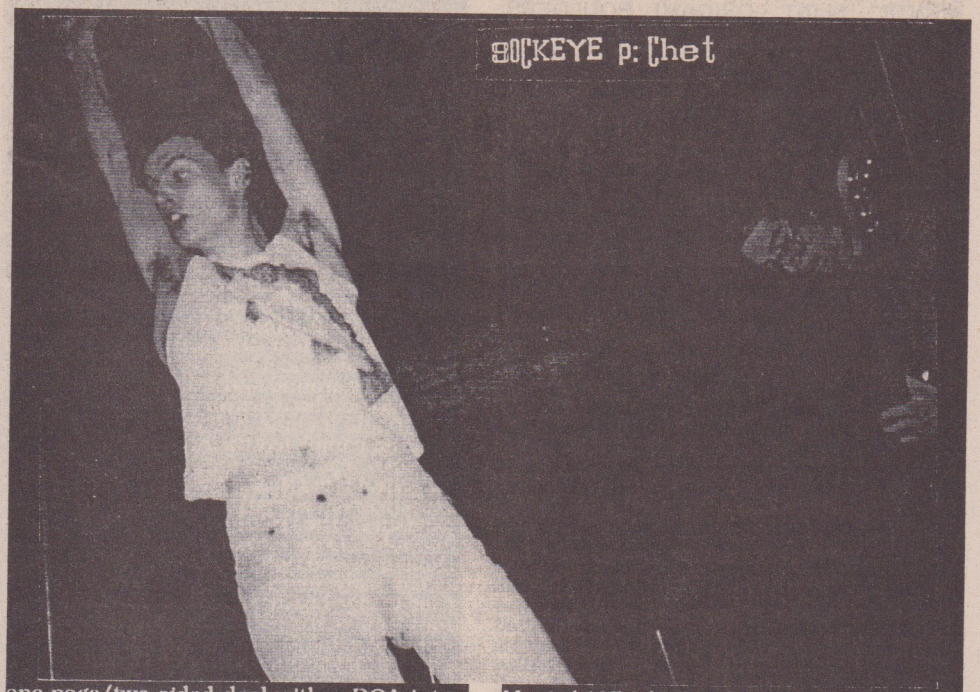
The bands in this area are coming out of the woodwork. The BURNING LESBIANS are kicking around and inflicting their weirdness on everybody within an 80-mile radius. New bands include ICONS OF SIMPLICITY, who just completed their first show a couple of weeks ago by opening up for SOCKEYE and THEATRE OF SORTS' lovely high school reunion show. A good time was had by all and as usual, the Bauhaus was reduced to shambles. Lessee... JB's has changed management again and, well, oh yeah, I forgot... if I can't say anything nice.... So it looks like a lot of my business will be directed away from that place. Oh yeah, also new on the scene is a band called SLUSH PUPPIES. I haven't heard this band either, but I figure it's only a matter of time.

It looks like the out-of-town bands will once again be few and far between. Here in town, I haven't seen an out-of- town band coming through since the Cavemen came. I think that show was with DOES IT MATTER?, who are a really nice bunch that I haven't had a chance to see in a long long time. HYPER AS HELL is still kicking around too. This band has been around for years and years and it seems still haven't gotten nearly enough recognition on the national level. Soon, Rednecks In Pain from Nashville will be coming up to the area to do a gig with SOCKEYE, and supposedly also a band from Michigan called Anarchy (formerly Afterbirth) will be coming to Cleveland and playing with SOCKEYE. We'll see what happens.

On the literary level, there is plenty coming from this area. Ear Of Corn has made it to seven issues so far and the eighth is on the way. Two new ones have been started also by the folks at Ear Of Corn. They have begun a newsletter for "those of us who have better things to do than debate the eternal questions." What it is is the Apatheist Journal, and it is basically something for people who don't care about the existence of god. So far, there are three issues, about once a week. You can get it for the cost of a stamp.

Also for the cost of a stamp and from the same people is a small comic called Strange Beings from Stow. It has some nifty little stories about characters you might encounter in this city. Also from Stow, but from different people, is Impetus. Impetus is a long-running quarterly for art and poetry. It's a very worthwhile investment with lots to read for $3. Issue #16 is now out, so check it out. From Wendy at THEATRE OF SORTS comes a nifty little publication called Dumpster Times. See if you can follow this: She put out a newspaper when she was back in high school in 1969 that was banned by the school. She took a lot of shit for her political views and even more so for her views on her own high school and teachers. Now, 20 years later, she has put together the second issue under a different name. This zine has the whole story in it and plenty more, so don't be cheap. I think you can get your very own copy for $1. Also to groove on is a nifty comic zine called Zowie! The comics in here look great, unlike most zines you see.

OK, hold on. A couple more things to mention publication-wise and I'll end this. A couple of short zines: One is called Chunks and I have only seen one issue and it was a




one-page/two-sided deal with a DOA interview and cool comic; also a nifty comic on the problems of hair style is Deviant Gesture. That one is 50¢ postage or trade. I'd also like to mention Burning Press. This is a cool setup that presses bunches of great publications. Most recently is a book by local hero, Daniel Thompson. Write to this place and ask for a catalogue.

All right, I guess I'll put this baby to rest, but not before plugging my own tape. Yes, you might have seen the rave review in MRR #76 or Factsheet Five #31. It's my, David Schall, 102-song (that's right!) cassette, More Songs Than Sore Throat. It's only $2 so what are you waiting for? At a mere 1.96¢ per song, how can you go wrong?

It's address time: Ear Of Corn fanzine, Apatheist Journal and Strange Beings From Stow can be gotten from Fuck'd Press c/o Dave PO Box 2143/ Stow, OH 44224. Chunks zine is based at 28950 Gates Mills Blvd./ Cleveland, OH 44124 (Write to Noah). Deviant Gesture is from C.I.A. productions/ PO Box 562/ Columbia Station, OH 44028-0562. Burning Press/ PO Box 18817/ Cleveland Heights, OH 44118. Impetus is from Cheryl Townsend and Implosion Press/ 4975 Comanche Trail/ Stow, OH 44224. Zowie! can be gotten for $1 from Andrew Kyle/ 6261 Pinto Dr./ Clinton, OH 44216. Dumpster Times is from Wendy S. Duke/ PO Box 80083/ Akron, OH 44308 (formerly The Highland Free Press). SOCKEYE and the "All My Friends Are Shit" bands, oh, also, the David Schall cassette from Wheelchair Full of Old Men Records and Tapes. And 2 WIDE 4 LIPPS (their 7" is $3 ppd.) c/o Say Dude Pipe It Music/ 425 1/2 Fairchild/ Kent, OH 44240. That's it for me this time. Bye, yours lovingly, David Schall, the most hated man in NE Ohio.

I grew up here, listening to everyone refer to my hometown as "Dreary Erie or just "Drerie". It's taken me 19 years to realize that it's all a crock of shit — anyplace is what you make of it, and in the last 8 months some people have made Erie a city to be proud of. First to be mentioned would be MY THREE SCUM, who have pretty much pioneered the Erie scene. The band consists of Bob (ex-ABUSE, ROADKILL), Larry (ex- SUBURBAN PRODIGY) and Kenny (ex- THIRSTY BRATS). The Scum brought the incredible THIN WHITE LINE up from Pittsburgh for a truly amazing show and also organized a show with 3 locals (BACKWASH, MY THREE SCUM and LOST) that was a huge success (attendance 250+). Since those two shows there has been a dramatic decrease in attendance, stabilizing at 50-60 people per show. Where is everyone? Too many shows is part of the problem, but they've all been good ones. Let's see, here's a list of bands who have played at the Continental over the summer (apologies to anyone I've forgotten): Knifedance (Erie loves them), The Laughing Hyenas, M.F.D., Sacred Hate, NoFx, East Bay Mud, 15, Haunting Souls, The Broken Toys, No Idea, Bloodsucking Freaks, Enema Milkshake, Two Car Family Slag and Generation out of Luck. About the only show confirmed for the following months is Shudder to Think in late Oct. Just about all the above shows were done by Matt Sonzala and Amino Caravan Prod. The Amino boys also put out a zine called Jackhammer Pogostick, which has had two issues so far. The first one had interviews with Tad, MY THREE SCUM and LOST. Number 2 stems up the ladder to converse with Naked Raygun, Bad Brains, Knifedance, D.J. Leibowitz and others. Write to Matt and the Aminos at the address(es) at the end of this scene report.

A local zine that has been running for quite some time is Plain Brown Wrapper, which is continually expanding its horizons. The most recent one has the following: results of the "animal in the microwave" contest, a good Firehose interview, shoe and show commentary, and good poetry and comics. Whatcha waiting for? $1.50 to the address listed at the end.

Last, (ahem) LOST put out a 4-song 7". I'm in the band so I won't say anything else,

# Scene reports

except watch the review columns of just about any zine you get cause I'm flowin' dem promos. The record is $3 ppd. from our address below. That's it. Big thanks goes out to the following who have spent their time giving Erie a damn good scene: MY THREE SCUM, Matt and the Aminos, Plain Brown Wrapper, Record Country (the ONLY place to show in Erie), Paul at the Continental and everyone coming to shows — let's keep it up. Here's the addresses: MY THREE SCUM (great punk/chunk demo $5, very cool t-shirt $6)/ 3610 Maple St./ Erie, PA 16508, Ph. (814) 864-4136. PLAIN BROWN WRAPPER c/o Jude/ 1241 W. 10th St./ Erie, PA 16502. JACKHAMMER POGOSTICK (3 addresses. take yer pick): Matt/ 2425 Holly Hall, Apt. F 77/ Houston, TX 77054, Ph. (713) 797 1651; Mike/ 2136 W. 22nd St./ Erie, PA 16502, Ph. (814) 456-4914. Rich/ 201 Wood St. #275/ Pittsburgh, PA 15222. LOST/ 777 Nagle Road/ Erie, PA 16511, Ph. (814) 899-1698. Seeya, Brian from LOST.

Aloha! Well here I am back from a month long vacation in Hawaii — a total polar opposite to NYC. There I swam with dolphins, rode '89 Harleys, and hung out with David Gilmour, Graham Nash and Bette Midler. Back in NYC I hang with whoever is next to me, ride my foldable bike, and swim with fat Polish women in Williamsburgh.

I was away for a good bit but I heard of some killer shows. Squat Or Rot have been keeping punk alive. They held a two day fest with the debut of SLAUGHTER, Ralphie's new band. SLAUGHTER also played a free Tompkins show with the RADICTS, CRACKDOWN, CULT OF RAGE, and ED GEIN'S CAR. Goodbye ED GEIN'S CAR. They played their final show at the Rivington School. Garbage composed sculpture surrounded the outdoor scum show celebrating the tape release. HAMMERBRAIN played sucha killer set that even the cops let it continue. Ralphie's Punk Picnics are happening. And punks are serving food in Tompkins to the homeless. Another Raphie show at the New Theatre included the return of NAUSEA with Al from MISERY as duet vocalist. Al Hammer was here to showoff his ever increasing Billy Idol hairdo.

Clayton Patterson, mr. cameraman, got arrested for hitting a cop. And oh elections. RAGING SLAB are making it big. Recycling will be mandatory soon. Warner Bros. is suing LETCH PATROL for their way too

awesome Batman shirts. Original members of the FALSE PROPHETS minus nails and moustache are playing out as THE WORLD FAMOUS ORIGINAL TRUE PROPHETS. Mykel Board is still in Japan? Joey's son, C.J., plays for Dee Dee. Everybody stayed up late to catch the RAMONES on the Jerry telethon — I think the little guy had chicken pox. The lead singer of WINGER was in town auditioning for duets with Hammerbrain. Back in reality a bunch of known Jewish punks have formed the CIRCUMSIZED, doing all-punk Jewish wedding songs. CARNIVORE is trying to make a comeback. BROOM HELLDA is working on an album and video. NUCLEAR ASSAULT's new video features everybody's favorite pumped gal, Jessie Hahn. LEEWAY is touring with BAD BRAINS. CRO MAGS drummer quit. RAW DEAL broke up and reformed as KILLING TIME. UNDERDOG is a trio. SHAVED PIGS broke up. CIRCUS OF POWER are recording new stuff. Roger should be out in a few months hopefully. Meanwhile AGNOSTIC drummer has formed SLEDGEHAMMER, the supposed hardest band in NYC. REST IN PIECES should have a new album out soon. As do HONEYMOON KILLERS, BOLD, GUERILLA BISCUITS. Look for a new live CB's recording from BALL, and a 45 from the RADICTS plus and minus the PRESS.

The BLOODSUCKERS FROM OUTERSPACE were first to play Zone d.k. — S&M club. The older sick crowd gasped as the lead singer was whipped by dancers as he hung upside down. There was lots tomato paste, strap on dildos, torture wheels and a bunch of swingers. I hear the band was approached by a record label and other things. The entire snow may end up on MTV's 120 min.

Another good Zone show was highlighted by NAKED SUN. Dressed in velvet bell bottoms (with tassles) and platforms, these spiritual dudes bang out some thrashing psychedelia compariable to early Floyd and Sabbath.

Wigstock, a tribute to the '60s and transvestites, was place to a little controversy that brought Paddiewagons full of billyclubs down 7th Street. FUCK OFF!! A Yuppie cop in his 4x4 pulled me over for running a red on my bike! Get a real criminal.

212 OPEC SID is the number to dial for NYC music info. Send any contributions to 151 1st Ave./ NY, NY 10003.

Minor Injury gallery is having a small press conference Nov. 18. Bob Z's court decision is soon — will law be changed? The Coalition Against Homelessness is marching from NYC to DC. Zerographix Warfare has put out a book of 30 NY flyers that shred with great art. Send $4 to PO Box 291 Cooper Station/ NY, NY 10276. An art march against censorship was highlighted by a jar filled with piss and crucifix at Karen Finley.

East 3rd Street is a new happening area with Bulletspace at 292, Generator at 200, the living Theatre (full of active anarchists and pacifists), and the NUyorican Poets Cafe. Generator has free Sat. nite shows.

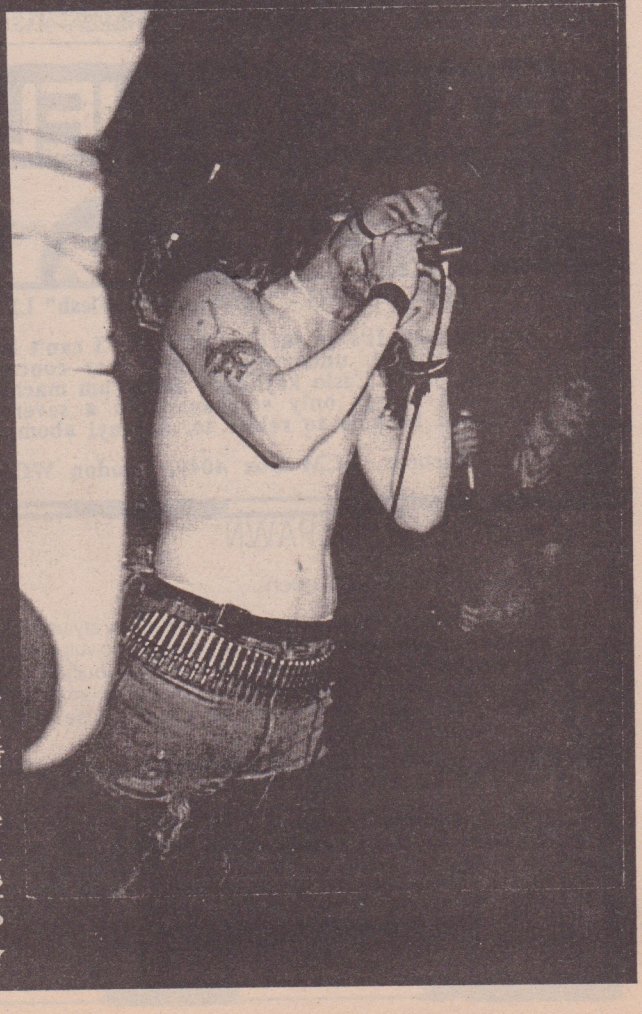
That wraps up this concrete jungle for now. NY bands send me info! And all other readers, I am always here to correspond, swap shirts, etc. Rosa/ 77 Park Ave/ NY, NY 10016

Greeting from the heartland of Ontario. I thought I'd put some of that energy from the recent Caribana festival to use and give you some of the lowdown on what's happening recently.

The biggest news as of recent is the DEGENERATE YOUTH break up. It came as a total shock to most people. However four of the five members will continue in a more emo influenced band. Al Nolan, of 5 Foot Nothing fame, will be joining them for the vocal chores. They are calling themselves DEEP END and we won't know what they are like until they get some exposure. Soon I'll be able to tell you more...

Well it looks like SONS OF ISHMAEL will be spending the summer in Toronto. Too many of their US dates fell through and so they had to cancel their tour. However their new ep entitled ...Sing Generic Crap! is available for $3.00 ppd through Chris Black, 1979 Yonge St., #5, Toronto, Ont., M4S 1Z6. Only 500 pressed so don't delay; order today!

NAUSEA



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RANCID HELL SPAWN

**FESTERING PUS** (Wrench)

MARVELLOUS. I know a record is good when my stylus calls me into the kitchen and ask me not to play anything so vulgar *ever* again. This weighs in at under a minute long. It is bilious, bullying and bloody blooming brutal. It sounds like a Suicide album track at 78rpm only skinnier. Come round chaps. To my house. I'll shake your hands. Very fast. Very nervously.

RANCID HELL SPAWN - "Festering Pus" EP

Wow! Imagine a synth so raw is sounds like early DISORDER; add on vocals which could have come from a police radio; put all this to catchy melodies and you have RANCID HELL SPAWN. Can't understand the lyrics for the distortion, but titles include "Freeze Freid Foetus" and "Eat My Yellow Banana." Really good stuff. (SS)
(Wrench Records, BCM Box 4049, London WC1N 3XX, ENGLAND)

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# Scene reports

The debut record from GUILT PARADE is finally out and it is entitled Coprophobia; Translation being, "the irrational fear of feces". Look for it because it's a real scorcher. Bravismo!

With regards to tape tunage, it appears that Brampton's very own PSYCHOSOMATIC have released a tape; However I don't know much about the particulars.

EPILEPTIC BRAIN SURGEONS have come out with something as well, but it has been sold out for some time. They are talking about recording a new demo real soon.

The new BUNCHOFUCKINGOOFS tape is out, and it's called Drunk, Destroyed, Demolished: The Demo. I'm not sure how much it's going for, but inquiries can be made to the band at 253 College St., PO Box 313, Toronto, Ont., M5T 1R5.

FUMBLEKIN have decided to scrap the LP for Bucko-5 and are compiling a tape instead. The tape will feature songs from the numerous projects that trace the various stages of growth, Stick-it to Fumblekin. It'll be a greatist hits package: A one band compilation. What a great ideal?!

In the rumour mill, news of a YOUTH YOUTH YOUTH re-release are floating around. Apparently, there is talk of re-issuing the Sin EP along with some unreleased demo tracks on the flipside. That's be worth the wait.

I've also heard that Allister of NO MIND/ SUPERFLY fame might join MDC. I guess this means that SUPERFLY are history. Our loss is MDC's gain. Go Allister.

Zinewise, the new Drastic Solutions is out. This issue is packed with interviews of Heibel, Slaughter, Voivod, Alcohol Preps, and Son of Happy: articles on animal rights, veganism, and free trade; and a short story. It's going for $2.50 ppd in care of Paul Abrash, 3063 Dundas St. W., Apt #1, Toronto, Ont., M6P 1Z5.

Something Smells #3 is now available for $2.00 ppd in care of Glenn, 72 cundles Rd., E., Barrie, Ont., L4M 2Z7. The latest issue features interviews with 7 Seconds, Pissed Happy Children, No Mind, Painful X-Tremeties, Flecks of Drool, and Andrew Cash. Plenty of diversity to be found here.

And the first issue of It's Cold In Here is finally out. It's available though Dave Petretic for $1.00 ppd at 4100 Lawrence Ave. E. #310, West Hill, Ont., M1E 2R9. This issue contains an interview with Henry Rollins and some reviews, among other things.

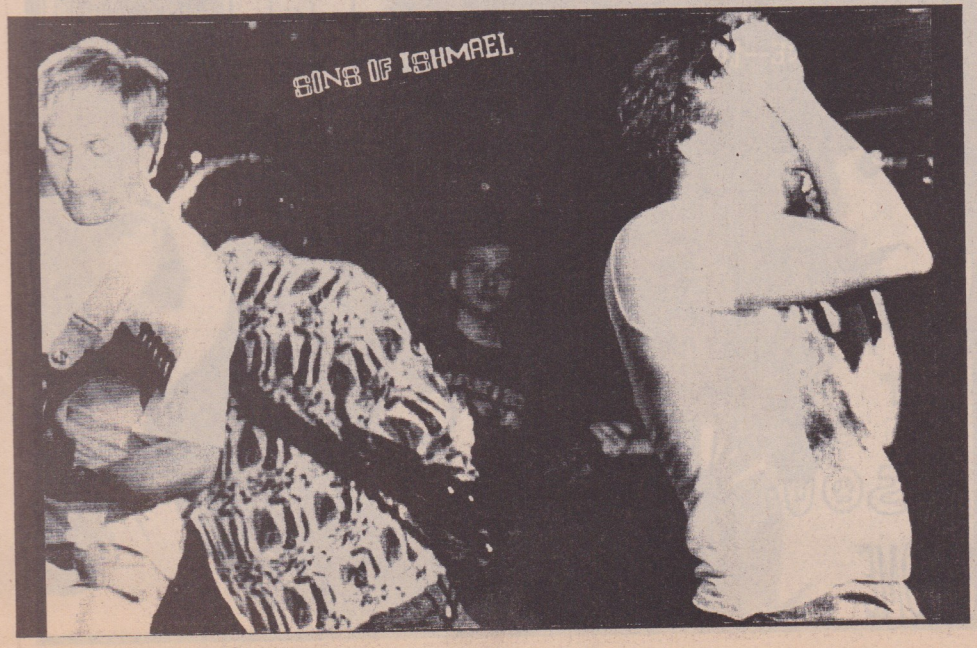
Well that's about it for now. I'm sorry that it's as meager on the informatrion as it is, but this was a makeshift report done so that I can go away for a little while. Hopefully, someone will pick up doing the report with some regularity, while I'm out of town. In the meantime any concerned correspondence can be directed to my folks place, as usual. One

Love -
Stephen Perry/ 11 Reiber Cres/ Willowdale, Ont M2H 1C3/ Canada

**Salvador**- Today, in Salvador, the capital of the State of Bahía, there are some stores selling rock accessories like records, T-Shirts, stickers, etc... Not Dead, on Chile Street—a historical center—was the first to start and it also serves as a meeting place and for trading material and information. "Kaya" is another alternative space dedicated to independent music—it's downtown, too. There one can find, besides records and accessories, comic books. Dom Ratao and Disco Voador are places where you can buy, sell, and trade rare and used records. Coringa is another spot of cultural spot; video shows, exhibitions, stickers, shirts, and other accessories.

Salvador has an active connection with Aracaju, the capital of Sergipe, with contacts, shows, and protests. Some of their bands have already performed here, such as KARNE CRUA and CONDENADOS. Due to the short distance between both towns, the cultural exchange increases everyday, changing ideas and experiences. The two main 'zines of Aracaju are Brigada de Resgate and Buracaju, both of them with good and conscious proposals. There are two additional members of the Northeast scene—Jail and Silvio Suburbano—together with aware and fighting people, support the Northeast underground.

DEVER DE CLASSE, a band, in spite of being together for more than four years, does not have any records out yet; they only have some demo tapes and are taking part in a split LP which will be launched by A. Indie, from Sao Paulo. VIA SACRA and DOUTRINA DECADENTE are on the Ronda Alternativa LP, launched and distributed in 1988 by Devil Disco; the record has fourteen Brasilian bands and is a means to promote these bands from Salvador than gained more divulgement and a great receptiveness by specialized critique. In DOUTRINA DECADENTE, where we find Carlos-electrical guitar, Anto-



nio-percussion, Robson-vocals, Jose Vinicius-bass, they participates with the song "Contretacao"; VIA SACRA that had the song "Conflito" in the record, shows a mature work and looks for new ways, "We want to make a sound that we call garage rock; we don't want to be labeled as punk or get any other label," said Marcos, the one who plays bass. We now hope the second record Ronda Alternative II is launched with new musical groups, including some from the Northeast.

In addition to the movement of independent bands, there is an overflow of pop music in town, and one can notice that there is no cultural concern, but a commercial game that lead people to compose songs of no precise style and they monopolize the programs on the radio and show production. It is the afro music mixed with a boring Caribbean rhythm. The sound of the conformist, of the folklore, of the easy gain. In this scenery, the tribes and minorities that choose this form of culture, survive day by day, shocking, protesting against every kind of opposition and alienation.

In Salvador, there is a common enemy which is the lack of union of subdivision and blind radicalism that corrodes and destroys the contestation. The band BANDEIRA DE COMBATE appeared during the movement "Oi" to deny all forms of protest of the rock and the punk. Their characteristic is the slogan "Bald of the Suburb." They defend the nationalism and they are violent when attacked with their proposals. New bands appear and disappear in a movement without any limits of expression, but with several barriers imposed by dominant and manipulative system. Giving a new meaning to an old story—new life encountered in the darkness. It is the dirty and unmeasured way to contest the dirty society, devastated by the plagues of the system. For more info, contact bands and fanzines just to know a little more about this land.

Jose Ednilson c/o Espunk Fanzine/ Caixa Postal 1057/ 40001 Salvador, BA/ Brazil... Brigade Resgate fanzine/ CP 441/ 49000 Aracaju, SE/ Brazil... Not Dead Shop/ Rua Chile, 8 2nd Andar/ 40000 Salvador, BA/ Brazil... Dever de Classe/ Caixa Postal 1057/ 40001 Salvador, BA/ Brazil... Doutrina Decadente/ R. Com. Pereira da Silva, 17 #803/ Brotas 41945 /Salvador, BA/ Brazil... Coringa shop/ Caixa Postal 6394/ 40000 Salvador, BA/ Brazil.

Ciao a tutti! Whew, it's over three years I'm working for those geeks at MRR, anyway..... NOT MOVING, those veterans of the Italian scene, put out a brand new mini LP named Song of Myself , this band hails from Piacenza, well at least they hailed, 'cuz the band had a big line up change this year, now they have the rhythm section of CHEETAH CHROME MOTHERFUCKERS for a total 3/4 CCM members into NOT MOVING who are auditioning singers, on their new record they have guest vocals from the likes of NEGAZIONE, CCCP, NEON, and SICKROSE, the NOTS have this cool idea to insert spoken word poetry between each song performed by LANCE HETSON, a Cheyenne poet who did some readings a while ago. This mini LP is out on a new label named Wide, also from this I REFUSE IT Mind the Gap 12" EP, which is the Italian pressing of the UK release w/out Ulthimathule, this is probably the last thing we can listen from this once great band.

New releases from Blu Bus dischi, KINA La Disperazione Degli Animali Del Circo 12" EP out now 5 songs, has vocals from FRANTI including a Social Distortion cover. Upcoming releases from this label are three 7" EP compilations out by winter, first 7" is about Italian HC, 2nd 7" is about foreign HC bands, 3rd 7" is about "weird music". If you are interested to be on these records just write to: Blu Bus Dischi c/o Sergio Milani/V. Bramafan 14 / Aosta 11100.

NEGAZIONE, amazingly have 3 releases out, Sempre In Bilico/La Nostra Vita 7" single, Behind The Doors 12" EP both on We Bite up in Germany and crazy solo project by Tax (guitarist for Neg) MGZ & TAX Hai Paura?/ Who's The Monster 12", metal rap stuff.

New bands are getting recorded 2 bands from Napoli, one of the craziest cities according to Ian McKaye, CONTROPOTERE have a full LP out on Multimedia Attack, this band has a girl on vocals and keyboards, they remind me to another Italian band who broke up in '85, CONTRAZIONE. If you're not familiar with them CONTROPOTERE could remind one of UXA meets Sin 34. The 2nd band from Napoli, is RANDAGI, who have a full LP named Hard States Of Consciousness on Crime records, a local label/records. Speaking of record store, Stiv from TVOR and various people opened a record store in Milan it's called Zabrinskie Point, they carry records from all over the world as well as magazines, so when you're in beautiful Milan, visit in. Because of this TVOR on vinyl releases are delayed until winter. Just to refresh your memory, IFIXCENTCEN Liquid Party LP, CRASH BOX Nel Cuore LP, DISPER-AZIONE LP as well as project for IMPACT, UPSET NOISE, UPSIDE, more upcoming bands across the country, UNLIMITED from La Spezia, CISTY BOYS from Viareggio, MOSSGARDEN from Livorno, a number 2 from Rome, STARFUCKERS from Massa.

On the fanzine front: P.O.M.M. c/o Roby Gagliardi/ Moro 52/Pescara 65100. SOTTOSOPRA c/o Alberto Mignetti/V. Petrarca 14/ Follonica 8022. DECODER c/o Shake edizioni/ V.S. Croce/ Milano 20122.

On the touring front: Youth of Today, So Much Hate, Instigators, No Means No, False prophets, Soul Side, Sound Garden, Vandals, Victim's Family, have played here. RAVINGS from Pisa toured Europe with False Prophets, NEGAZIONE opened here for Ramones, but that was a fluke, in front of 5000+ people in arena rock type place, 22.000 lire to get in ($17) and I stayed at home. International as well as national acts play at alternative places like squatted ballrooms venues centers such as El Paso in Torino, Leoncavallo in Milan (now shut—see MRR #77 news section), L'isola (a brand new squat) in Bologna, L'indiano in Firenze, Officine in Genova Forte Prenestino in Rome, Macchia Nera in Pisa, whose squatters will face trial in November, not because of squatting, but according to city council and mayor, because they gained money out of it. That's complete bullshit because all the money made out of the squat was always put back into the scene, of course the mayor doesn't care about cooperation, self expression, and he's trying to shut the squat down. Anyway, squatters hired lawyers and will fight in court as well as on the streets, all these centers as well as smaller ones across Italy, provides a vehicle for creativity, friendship, expression of yourself and general growth within the scene,

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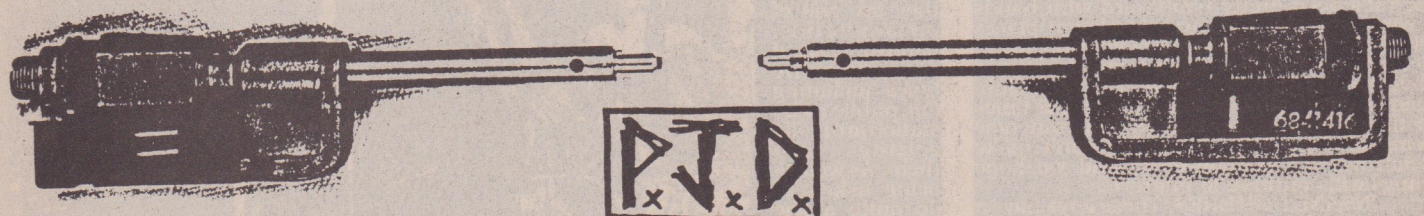

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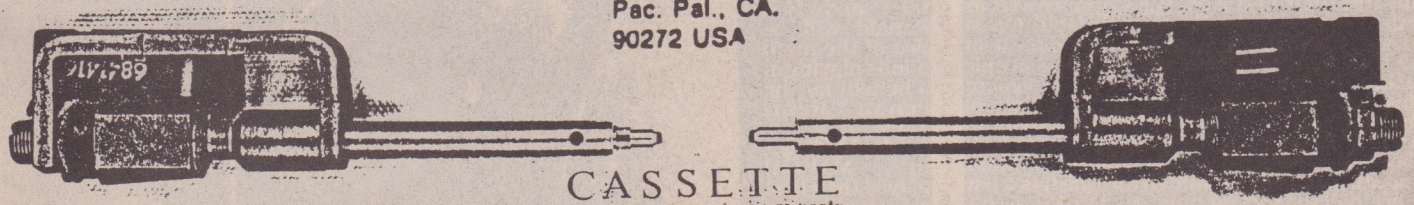

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# Scene reports

needless to say these places aren't just for shows, you can get from free rehearsal rooms, to dormitories, also bars, cinemas, theatre, meetings and other events.

On the political front, Italians showed some brains, and banned a fascist law about paying for medicines and surgery, with demos and general strikes across the nation.

Enrico/ PO Box 469/ Livorno 57100/ Italy

P.S.: Does anybody know Mark Price's (from Family Ties) address? I think he's god.

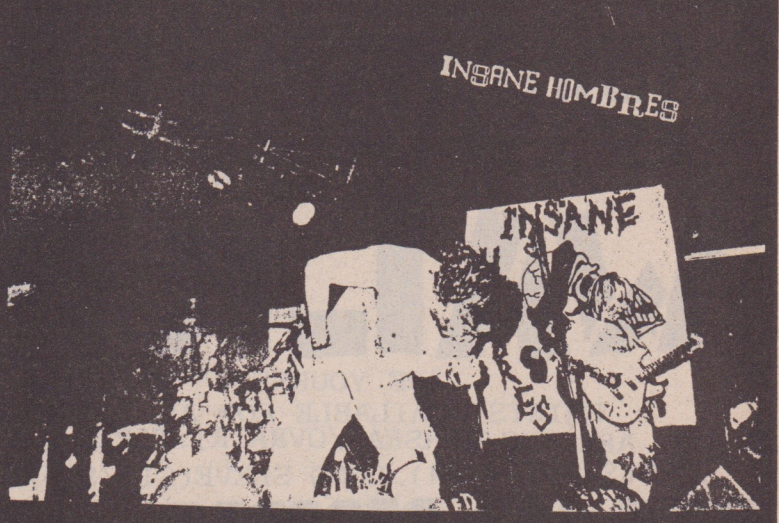
**Brisbane**- Hello everyone out there from Brisbane, Australia - capital city of Queensland, state of bananas, nasty police and corrupt politicians! In the past year we've had our fair share of scandals, cops showing their willies in public, inquiries into any possible political corruption (in QLD, impossible!) and the regular fascist, sexist, racist and speciest goingson that happen everywhere. We've also seen a number of positive activities in the scene here which I reckon are much better talked about, so here goes. The venue situation here isn't too great, in fact there's nowhere putting on regular hardcore, punk, etc. shows. It's been just over a year since the venue "The Outpost" closed down to become a strip joint (typical of Brisbane) and since then it's been pretty haphazard with bands having to haggle their way to play at places which usually don't take the bands on again. Recently the bands and other people involved have been putting gigs on at a football club, East Leagues - this has happened four times in the last three months with the outcome being pretty good. The bands don't make much but it's all non-profit and we hope things will continue to improve.

INSANE HOMBRES: These guys have a slogan "Louder, Harder, Faster" and it describes them perfectly. They've been doing a lot lately, touring Sydney and recently putting out their first E.P. The Core, as well as organising a gig at Easts with Gold Coast band, THRUST. The Hombres have done a lot for the Brisbane scene, encouraging people to support each other and enjoy non-violent gigs, as well as giving new bands plenty of chances to play. They're the usual band to support interstate and overseas bands who play Brisbane such as The HardOns, Mass Appeal, and Rollins Band. If anyone has a few spare dollars they should get the EP as it's fucking hot!

BAD RONALD: Our other really popular band, BAD RONALD are a catchy mid pace band easily described as alternative rock but they still have that something appealing to the thrashier crowd (reminiscent of Descendents nerd in love core!). They are another band who help out a lot, sharing their bandroom (another Brisbane rarity) and generally helping everyone out. This is the one thing that I really like about the Brisbane scene - the bands aren't on a ego trip and are always willing to help those trying to do something worthwhile. Anyway, BAD RONALD are notorious for their boat cruises that they organise, two or three bands on a hired boat going up and down the Brisbane River with a couple of hundred looneys partying on, the spirit is great! The last one was titled "Boat Pirates" and most people really dressed the part, an EP was made for that cruise but as far as I know it's not available anymore. As for other vinyl there's one single Working Your Life Away which, like the EP was financed by Bad Ronald themselves.

ALIEN VIRUS: Offspring of long running band ACT, they play great midpace grungey music that is very political but still really fun. ALIEN VIRUS have picked up in popularity very quickly (I'm not surprised as they are one of my favorite Bris. bands!), a lot of other alternative types including our public radio station are really getting into them. As well as being asked to do quite a few gigs they also do a lot of benefits, coming up soon they and Bad Ronald will be two of the main bands playing in a benefit for the Penan Rainforest.

A.I.M.(Anger in Motion) played their first gig in nearly nine months last weekend with ALIEN VIRUS and INSANE HOMBRES. The line up has changed guitar and drums (double bass now) and the music gotten a lot better, a lot quicker and complicated - hardcore with a slice of metal. Despite a couple of problems the return gig were pretty well and once two of the members get back from overseas A.I.M. will definitely start playing regularly. There was a good turnout at a Fuck You Bondi picnic a little while ago held by A.I.M.'s vocalist and his girlfriend. Bondi (Alan Bond) is a multi-national millionare who owns popular Australian beer, Four-ex, plus numerous other projects which include many



evil meddlings in Chilean politics, so the theme of the day was very anti-Bond with the majority of people actually bothering to make a concerted effort and buy an alternative. Other decent showings this year so far have been at the Palm Sunday Peace Rally and May Day March, hopefully this year will continue to have decent turnouts, it can only get better, that's for sure!

One major problem that has began to uprise again in Brisbane is that which seems to talked about everywhere these days - skinhead violence. I've noticed how wherever you seem to look these days there's a group of boneheads hanging around but it never hit me how bad the situation was getting until last Friday at A.I.M.'s return gig, (all the bands that played that night don't support violence at gigs in any way). By the end of the night over half the audience were outside the venue either picking fights, being fought or trying to pacify everyone else! Once the pubs shut all the skinheads (my apologies here to all the decent skins in the world, I realise that even Brisbane does have some) showed up and started so many needless fights it made me wonder why we bothered putting the gig on in the first place. Two of our friends got badly beaten for absolutely no reason (unless minding your own business has become a crime!) With one possibly having a fractured cheekbone. Then to top it all off, in Monday' paper there was a report on how four or five boneheads beat up on a down syndrome guy in the middle of the city. One "Oi Punk" got charged for that but it's still common agreement that the rest were skins. This is the final straw and I just hope that everyone can unite to try and do something about all the senseless fascist violence that is springing up around the world.

Well I suppose it's about time to go. Anyone who'd like to find out more about the Australian scene please feel free to write as I'm a letter addict! Also I'm keen to swap flyers, tapes, ideas and friendship with people everywhere more importantly, if you'd like to hear some of the bands I've mentioned there's some good stuff available. INSANE HOMBRES EP 'To The Core is available for $14 (Aus.), BAD RONALD have one single, Working your Life Away for $4 (aus.) I've just put together a tape of the East League's gig with ALIEN VIRUS, A.I.M. and INSANE HOMBRES live and it's a good indication of what the bands are like. It was done on a reel to reel so the recording is O.K. (for a live one) and it comes with lyric sheet, photo poster etc., just send a sixty minute blank tape if possible. By the way, all costs mentioned have included postage. That's it, I'm going to live and let live,

Heather/ 87 Longlands St/ East Brisbane, 4169, Qld/ Australia

LETHAL O.D.

BERSERK

CHERRY BLACK

**Sydney**- Hi, everyone! Guess who's back?! Yes, it is I. It is me. It is the beast with 7 heads. It is the devil. It is god. It is your mother. Your brother. Your sister. But I'm no ones father.

Yep, it's Dick D.L., the all encompassing messiah and idol of millions, the hell-rad, bitchin' gnarly prophet of bullshit and paranoia. Anyway, forget all that and I'll start again...hello. I'm back. It's showtime!!

Well, it's been pretty boring in Sydney lately. Not many shows; well, not any shows. Everyone has broken up. Too many broken dreams. Too much back-stabbing and fighting. For an open-minded scene we're pretty narrow minded (or do we just enjoy throwing mud?)

Anyway, onto the "scene" report...the only bands that I have written about before still remaining are MASSAPPEAL, ROCKS, TERRIBLE VIRTUE, and HARD-ONS.

UNDER THE INFLUENCE have gone underground and despite rumors of Carlton-United Breweries sponsoring a nation wide come back tour have not resurfaced yet. But if my sources are correct, they are having singer troubles. Pity, because they have 3 songs on the just released Thank You Charles comp LP.

LETHAL OVERDOSE, who also have 3 songs on Thank You Charles, have also called it a day after "musical differences" caused dissension among the ranks culminating in people leaving. However, their self-funded 7" 5 song EP Against the Grain will still, although posthumously, be released on Dicko's Bellycore label. Do him a favor and buy it. For more info write to him.

BERSERK, although not a new band,

# Scene reports

haven't been playing very often. Their brand of Broken Bones cross US skatecore is pretty damn good and what's more they're really nice guys too. I hope they play more often. I've got no news about tapes or anything but as soon as I know I guess you will too., Or better still, give someone a surprise and write them a letter.

STORM have been playing around a bit lately. They are a 2 piece, bass and drums, very emotional and melodic brand of metal but not wanky. Just good...very good. I hope they record something soon because although my record collection is growing, I'm getting bored.

CHERRY BLACK are a relatively new band with ex-LOVAGE/VULTEES and SPUNKBUBBLES members. They play pop, not just powerpop but sort of dirty and emotional, take the emotion of most DC stuff, the melody of All and the sleaze of say Guns'n'Roses and you might come up with a similar sound. They do have demos and live tapes so write to Craig. Their demo is one of the best things I've heard all year.

PROTON ENERGY PILLS have just released their debut 7" on Waterfront and it's pretty fucking hot. Descendents cross Radio Birdman I dig it. You could too. And what's more if you can find a nicer bunch of guys I'll buy them off you.

Fuck knows what the HELLMENN are doing.

TOYS WENT BERZERK are about to release their first full length LP soon on Aberrant. If you like post-punk/Siousxie with melody check them out. You will not be disappointed.

RATCAT I heard through the grape vine, have been booked to do the Sydney Ramones shows. Good luck to them.

TERRIBLE VIRTUE have been quiet, due to their recording for a split LP on Meantime records. If you like emo crossed with hardcore check them out. If not don't. I won't lose any sleep. Their 9 song demo I Only Laugh When It Hurts is still available from me for only $5 ppd anywhere in the world.

MASSAPPEAL's new record, an LP entitled Jazz should be out soon. I should show their newer Black Flag/Blast/Voivod And I wouldn't lie to you cos you know where I live!

ROCKS are back from the US with a vengeance. They just get better everytime I see them. I didn't need to grow up in LA in 1981. I have seen ROCKS and I didn't even have to spend more than 15 minutes on a train. ROCKS should be recording for their new 7" Suburban Soldiers soon.

HARD ONS are out of the country touring again. If they haven't already been to your neck of the woods, they will probably be there soon.

UTI 288 Belmont St, Alexandria, 2015. Lethal OD PO Box 90, Sylvania Southgate, 2224. Beserk write me OK? STORM c/o Damian/Utopia Records, Shop 2 Challis Arcade, Martin Place, 2000. CHERRY BLACK c/o Craig Sinclair 8 John St, Bexley, 2207. PROTON ENERGY PILLS c/o Waterfront Records, PO Box A537, Sydney South, 2000. TERRIBLE VIRTUE c/o me. MASSAPPEAL PO Box 336 Cremoene Janc. 2090. ROCKS c/o Waterfront Records. All addresses are Sydney NSW Australia.

Anyway, that's all. Don't take me too seriously. Keep the faith. Lotsa love. Dick D.L., 5 Mandur Pl, Caringbah 2229. Remember IRC's when writing OK? Take care.

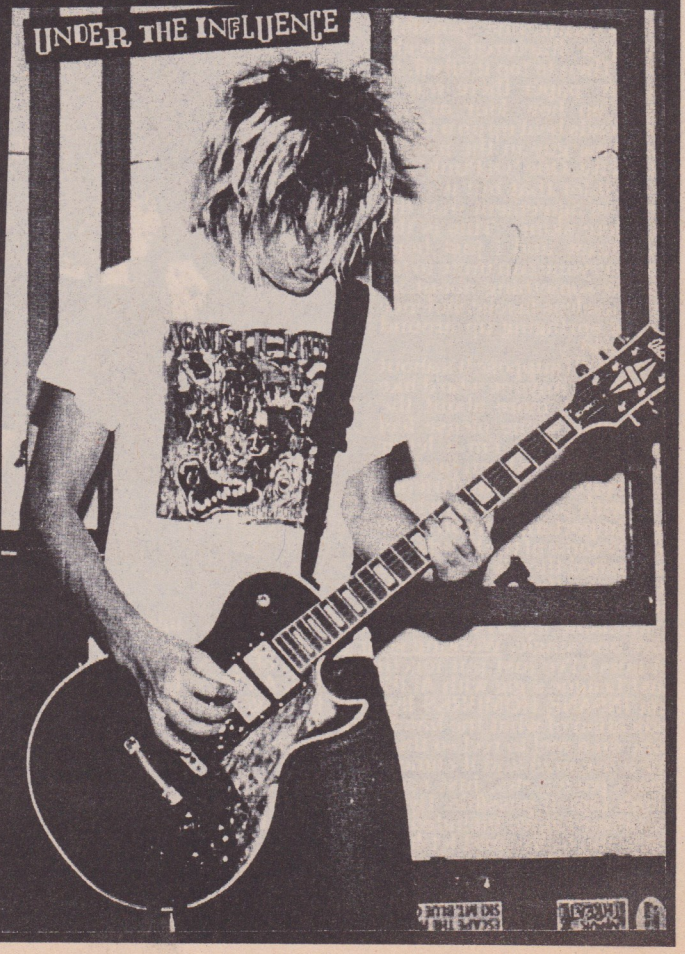
**So Australia**- Since the last scene report I sent in (Louthmouth - March issue of MRR) independent music in Adelaide continues to push forward, and although quiet at times, there has been a lot of productivity in some areas. Dominator Records have about five new releases due out in a month or two. Greasy Pop Records should be releasing an album by CONTRAPUNCTUS. A new independent record label, Rim of Hell Records, has started up in Adelaide and their first release is an LP by THE PURPLE CEASERS. A magazine called Street Scene started up last February and has a publication every two months. In the past issues of S.S. it has contained material covering local heavy metal and independent music. A venue called The Tivoli has started to have occasional alternative shows. Another venue, Le Rox may have thrash bands on Friday nights...A few new locations for shows is just what we need! Many bands from Melbourne and Sydney have visited in recent months: those bands are: Vicious Circle, God, Arm the Insane, Venom P Stinger, Depression, G.A.S.H., and the Fester Fanatics.

THE MARK OF CAIN have been playing once or twice a week and receive appreciation and approval from their audiences. The Mark Of Cain are undoubtedly the most popular independent Adelaide band! Their first LP Battlesick has just come out (through Dominator). The band has also completed a very succesful tour to Melbourne. ORDER OF DECAY (who have a reputation for being the most dreaded band in Adelaide) have been doing many of the supports for the hardcore bands which have visited, have toured to Melbourne and Geelong, and have completed the recording for an LP which will be out on Dominator in a couple of months. Their six track 7" EP, Bite Or Be Bitten is now on it's second pressing and there are only a few hundred more to go - don't miss out! ANTIREASON has now been officially terminated and have put out (through Dominator) a final release, Never + Always. A limited edition (of 100 copies) cassette. A sad end to a band that was always too far ahead for it's time and time was one thing it never had enough of. THE HOT TOMATOES (see write up). STIFF KITTENS have done the recording for a four song 7" EP on Dominator, it should be out in two months. THE TOXIC AVENGERS have put out a cassette which is a mixture of live and studio recordings. THE TWENTY SECOND SECT supported God when they were in Adelaide and the band has also toured to Melbourne. THE FESTERD VESTOONS have not been gigging much recently but are still busy practising (up to five times a week!) and it will be good to have them back on the circut. LIFE AFTER REGAN are a band with intensity. They are a 3 piece band with a sound which is generally industrail, although the songs are diverse and original. FEAR AND LOATHING. Watch out for their new LP Wait Till The Cat Licks It Up on Sydney label Waterfront.

A new band called THE BACCHAE has recently formed with members from ANTIREASON, ORDER OF DECAY and STIFF KITTENS. I've heard rumours of other new bands coming together but nothing definite enough to write about.

Dominator Records: All items released by Dominator are available through mail order. Overseas prices: LP US-$7/ EP A-$6/ Tape A-$9/ T-shirt A-$14/ Sticker A-$1/ Postage (US/Canada/ Japan): LP US-$4 1st item + US $2 each add. Postage (Europe etc.): LP US $5 1st item + US $2 each add. EP/Tape US $4 1st item + US $1 each add. All items sent "Surface Air Lift" For further information on Dominator write to: Dominator Records, PO Box 743, Norwood, South Australia. Til next time, Loudmouth, Loudmouth Fanzine, PO Box 201, Kensington, South Australia, Australia.

pics: Rod



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# BAD RELIGION

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INTERVIEWS

## Kieran of

# ANTI RACIST ACTION

Interview by Martin Sprouse and Tim Yohannan

ARA
P.O. Box 7471
Minneapolis, MN 55407

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**MRR: Let's start with you explaining your version of 'skinhead culture' because what most people hear comes from the mouths of the Nazis.**

Kieran: For me, the Nazis' version is on thin ice. The origins of the movement came from black Jamaican music—the music which came in the form of reggae and soul and later in ska, and was exported to England and shared with white working class people. It was always a multi-racial thing and always embedded with working class politics which are very much against racism.

**MRR: The ironic thing is that the Nazi skinheads say that skinheads have always been white.**

Kieran: That's just not true; it's a lie. You can look at pictures from the English dance halls in the 60's and see that it isn't true. There have always been black skinheads and black music has always been the basis of it. Even Ian Stuart (vocalist for Skrewdriver) rips off the early Rolling Stones who ripped off black R&B artists.

**MRR: Let's move onto some of the groups that you're involved with by giving brief history of them.**

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**What are some of the different approaches that these groups have used?**

Kieran: There's been a lot of half assed attempts at newsletters but the Chicago people have done much better at it. The project we worked on was fighting Nazi skinheads and making people aware of this through press conferences and demonstrations. We had one demonstration in coalition with a black student group and a progressive white student group from the university where we painted over Nazi graffiti. We've also have been involved in an anti-police brutality demonstration when the Minneapolis police involved in a crack bust in a black neigborhood supposedly accidentally burnt down a house killing an elderly couple, which resulted in an outpouring of rage from the community and many others as well. ARA were involved in the planning of the demonstration, provided security, and provided some speakers. Individuals from ARA are involved in several political demonstrations. The women that are involved in ARA have done a lot of anti-rape and anti-pornography work.

**MRR: Are a lot of women involved?**

Kieran: There are more involved in Minneapolis than other cities but unfortunately it's a macho male dominated scene. There are woman in Minneapolis and Chicago that might be forming a women's caucus within ARA which I see as a positive step.

**MRR: Let's talk about the one tactic that stands out as dealing with Nazi skins, which is physically confronting them.**

Kieran: From our experience the tactic that has worked in Minneapolis includes physical confrontation, which is fighting them and kicking the shit out of them. I don't see this means as an end because it's important to talk to people in the scene about racism and not letting it be acceptable. If you are going out there and fight and the scene isn't going to be behind you then it's not very effective. We started by talking with some of the younger people involved with the Nazis, making sure they know what they will be defending if there is a fight. We made it clear to the Nazi skinheads that they will not organize at shows, they will not organize at hangouts, we will not be friends with these people. Like the Specials song goes, "If you have racist friends then you're supporting racist people". So we kicked their ass, moved them out and wouldn't let them hang out and that has worked. There are no Nazis in Minneapolis because of this tactic being used and same is true for Chicago.

**MRR: You make it sound so easy, so can you go into some details as to your approach.**

Kieran: Some people get this fear that skinheads are these supermen that can't be beat but the fact is that any two people should be able to beat any one person if it comes down to that. One of the reasons why The Baldies won so much isn't because we're on some macho trip or that we're all huge people but because we've been able to get the numbers to support us and that's what's most important. For the most part Nazis are not the majority of the scene and if the majority of the people in some way resist them either by not speaking to them, not letting them into shows, or fighting them they're going to be gone. I think all of those approaches are useful but I think fighting does it best for us.

**MRR: Among the baldies, is there a general level of consciousness? How much of your action is political awareness and how much of it is a matter of being in the gang that is going to win?**

Kieran: I think this is worth talking about because a lot of people accuse us of this. A lot of them are my friends so I won't pretend that I have an unbiased view of it all. I talk a lot about it, other people talk a lot about politics, people have some basic ideas why there are racists out there. They are aware of some basic class politics to understand that by splitting black people and white people up then it makes regular people weaker as a class. People also have moral outrage because they have friends who are black, Latin, and Asian. So those are the main driving forces. Other people are more political and identify themselves as black nationalist, anarchist, socialist, or various different stripes of the left. Some identify themselves as anti-racist U.S. patriots. But everyone is clear on the fact that racism divides people that should be united. That is our base level of understanding. I wouldn't say that people aren't attracted to us because we won the battle with the local Nazis. Obviously people aren't going to join a gang that is losing all the time. But we're not out looking for a fight every night; people who are looking for that are going to get bored.

**MRR: One interesting aspect that we were talking about earlier is the aspects of other consciousness including macho attitudes, homophobia, and sexism.**

Kieran: I think it's growing. A lot of the women involved are constantly confronting people who make derogatory comments towards them or sexualize women. That's how I learned a lot from women talking to me about it and think this is true for a lot of other men involved. I won't say that it's perfect but it's better than a lot of scenes that I've been a part of. People are struggling with these issues. As for homophobia, there aren't any openly gay members of The Baldies. Gay people have come to our ARA meetings and we've had discussions on how to deal with homophobia. No one is outright anti-gay, there's no gay bashing because that is seen as something the Nazis do, but then again people still at times use the word fag to describe someone's sexual preference but they are usually confronted when this happens. I can't speak for others cities on this topic but this is what it is like in Minneapolis.

**MRR: Do you want to talk about some of the other skinhead groups you work with and some of the differences that you have?**

Kieran: I'm willing to work with people who are willing to fight Nazis because I think it's important to have some type of unity in fighting them, but I'm also going to be honest as to what my politics are. If I see shit that I don't like I'm going to criticize it and I'm not going to apologize for my politics. I think there is a tendency among some sections of anti-racist skinheads to dive into nationalism but to me that's what Skrewdriver does. Nationalism isn't appealing to me and it's as divisive as racism. People talk about how they want the United States to be a melting pot and they think the ideas of the U.S. are good, I think that's a little naive of them. But if those people are going to put themselves on the line and fight Nazis without pushing

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**MRR: A lot of middle class kids who mainly constitute the hardcore scene are not used to violence or they're afraid of violence and when they see it they're put off by it. Do you have any thoughts about that?**

Kieran: If people feel that they can't fight then that's their decision. Maybe they could do something else to support anti-racist activities. I think we should do what works to fight Nazis and that's what convinces me.

**MRR: What about people who say that you employ violence so you're as bad as them or sinking to their level?**

Kieran: I think that's really fucked up and I think there's some racist attitudes to that.

**MRR: How do you distinguish what's OK violence and what's not OK violence?**

Kieran: I think it's a matter of violence that tries to oppress people and violence that is used to defend a scene or community. We're not fighting so we can have power over everyone (and I don't think we could if we wanted to). I think people just get fed up with Nazism and are willing to do whatever it takes to kick them out.

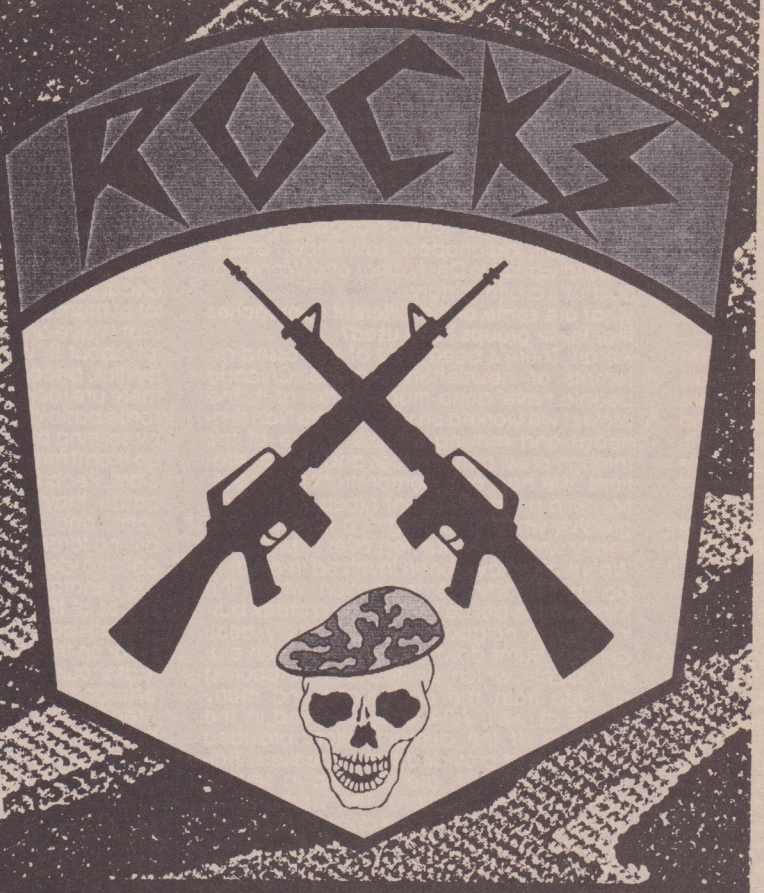
**MRR: What do you think about the results of damage that the Nazi skins have done and the publicity surrounding that? Do you think that it is possible for anti-racist skins to ever regain the confidence of either minorities or the general public at large or is it a losing battle because people only relate skinhead to Nazi and at best you're just treading water?**

Kieran: I think there are a lot of valid points there and I don't know what the answer is. But a good example is England where there are still anti-racist skinheads who are organizing and turning the tide even though in Europe skinhead is thought of as a Nazi thing. One of the main reasons why we stay skinheads is because we have affinity with the subculture but also by anti-racist skins existing we damage a recruiting tool that Tom Metzger and the Nazis have. I think that it's really important for any movement to have some type of culture and skinhead is the one they're pulling for right now and if there are people within that culture actively fighting it then it makes it harder for them to grow. For me, I like the music and style and there are going to be kids who are going to like it and if they come into it and the only option they have is to hang out with Nazis then they'll do that. So I think it's important to have alternatives to that.

**MRR: Is the public you deal with in Minneapolis aware of the difference between racist and anti-racist skinheads?**

Kieran: We had one press conference (after one Nazi attack) to make it clear that we weren't Nazis and that we were going to fight these people. I think we need to do more things like that because obviously we can't compete with Geraldo and Oprah pointing out Nazi skinheads. In the high schools, word gets around that there's this group called the Baldies who are different. Once in a while people will question us about whether we're Nazi and we've always been able to explain ourselves before the fists fly. It's something that scares me because I don't want to get to the point where people of color are afraid of me or anyone from our group, and if that happens I might have to reevaluate things. At this point we've made enough connections through different communities so it's ok. In other cities, the scene is so separate from other communities that the two elements are rarely around each other and that's the reason why they don't have to change. I don't know if that's good or not.

# INTERVIEWS




*Interview with Pete Davie by Tim Yo*

**MRR: The first I heard about Rocks was on a couple of comps from the mid-80's.**

P: We were on was the "Not So Humdrum" comp on Aberrant Records with "Migrane Headache" and "Kamikaze Twist", the first thing we did after getting back together—it was '84 or '85. The other compilation was "Swinging From The Trees", which came out about 2 years ago, put out by one of the guys from Psychotic Turnbuckles actually.

**MRR: So the band regrouped when?**

P: 1986.

**MRR: Let's go back in time. When did the band originally form?**

P: Me and Bill Posters, the guy who writes all the songs, we went to school together. Even when we were 13 years old we'd always grab guitars in hand and copy off records, but never really thought about getting a proper band together until we met this other guy from down the road, Steve Vandershaat, who was a couple of years older than us, and he ended up being the bass player for Rocks. We used to just jam, write some of our own songs, but mainly do just covers—until we heard that first Ramones album. We thought, "Gee, that sounds like us, and if those guys can put that on a record and sell it, why can't we? We play the same sort of stuff." So, we did one small gig at a pinball place in Sydney. We didn't advertise it—we just happened to run across the guy that had it and he says, "Do you wanna play?" That was in '77. And we were lucky enough to have about 6 punk guys walking past at the time and they heard us inside and came running in and started freaking out. We thought it was great cuz everyone else was goin' "Uhhhhh" and the lady that owned the pinball parlor didn't like it because these guys came in off the street. We never pressed for gigs, but another guy we went to school with, who was the drummer for a band called Johnny Dole And The Scabs, was organizing this place called the Grand Hotel and he came out and heard us rehearse and said we were good enough to play there. We thought it was great, we're actually going to play in a pub. So we supported a band called Tommy And The Dipsticks—our first proper gig. That was November of '77.

**MRR: Who was the drummer at the time?**

P: Bill, he used to drum and sing. We played about 10-15 shows like that and then the drummer from Johnny Dole And The Scabs, Greg Morris, joined and Bill went straight up front to singing. There was me on guitar and Steve on bass. We stayed like that till we busted up in May of '78.

**MRR: Why did you break up?**

P: Steve was a real druggie, there were a couple of shows he didn't turn up for because he was off his face, and then he hocked all our gear. So we lost all our gear, and I was gonna get married, so we just called it quits.

**MRR: But when did the 7" EP come out?**

P: We put that out just before we broke up—April '78.

**MRR: What were some of the other early Australian bands you played with or liked?**

P: Tommy And The Dipsticks were pretty good, but I never heard much from them after. There was Black Runner, who later became the Kelpies. Society Blitz, who were like a real English military punk band. World War IV—there was another band later on called World War XXIV. Johnny Dole And The Scabs were pretty big at getting crowds. They'd draw about 100 people, we'd get about 70. We played with Boys Next Door, Nick Cave's first band. The Jab. We played with Mental As Anything at one of their first gigs. They played country type stuff, not doing any punk music. They weren't even doing any music—it was just really hard to make them out. Midnight Oil used to play across the road from the Last Resort (which we were running) at French's. As I said, we'd get 50-70 people and they'd only get about 30. People said "You should see that band, they've got a skinhead singer." We said, "No, we won't go over there!"

**MRR: After the band split up, did you drop out of the scene?**

P: I was married for about 6 or 7 years, and I'd go to shows only about once or twice a year. Bill kept going all the time. I went to see the Hitmen when they just started, the Sunnyboys, Trans 262, and a whole heap of other bands that did 1 or 2 shows and you never heard of them again. Just after we broke up there was a whole spate of new bands—'79-'81. But I was married and had a business and didn't have time to rehearse. We tried a couple of times, just playing small shows or parties under a different name, The Prisoners. We were more melodic under that name. But we gave that the flick too.

**MRR: What got you reinspired to...**

P: What got us was finding out that people had actually heard of us 7 years later. People would say, "Hey look, these are the guys from Rocks!" We read reviews that called us "legends" and stuff. We didn't know that anyone had even heard of us. So, I had gotten divorced in '85 and said "Shit, we gotta get the band back together again, yeah!" Bill decided he'd play guitar and I would play bass since we couldn't find a bass player and we didn't want the old one back, right. So I said "I'll play bass and Bill can play guitar and sing." The original drummer from Massappeal knew a lot of our songs cuz he played in a band with Bill, so he stood in until we found a proper drummer. Then we found Don McClone, who used to play for bands like Suicide Squad from the old days. But he was still back in the days of Aerosmith and Budgie and was never really fast enough for us. He was a great drummer technically, but we aren't a technical band. So he left, and luckily for us the Vultees broke up and their drummer Nassa Sultan rang us up. He's great, the best drummer we've ever had. A young guy, only 21, super fast and energetic.

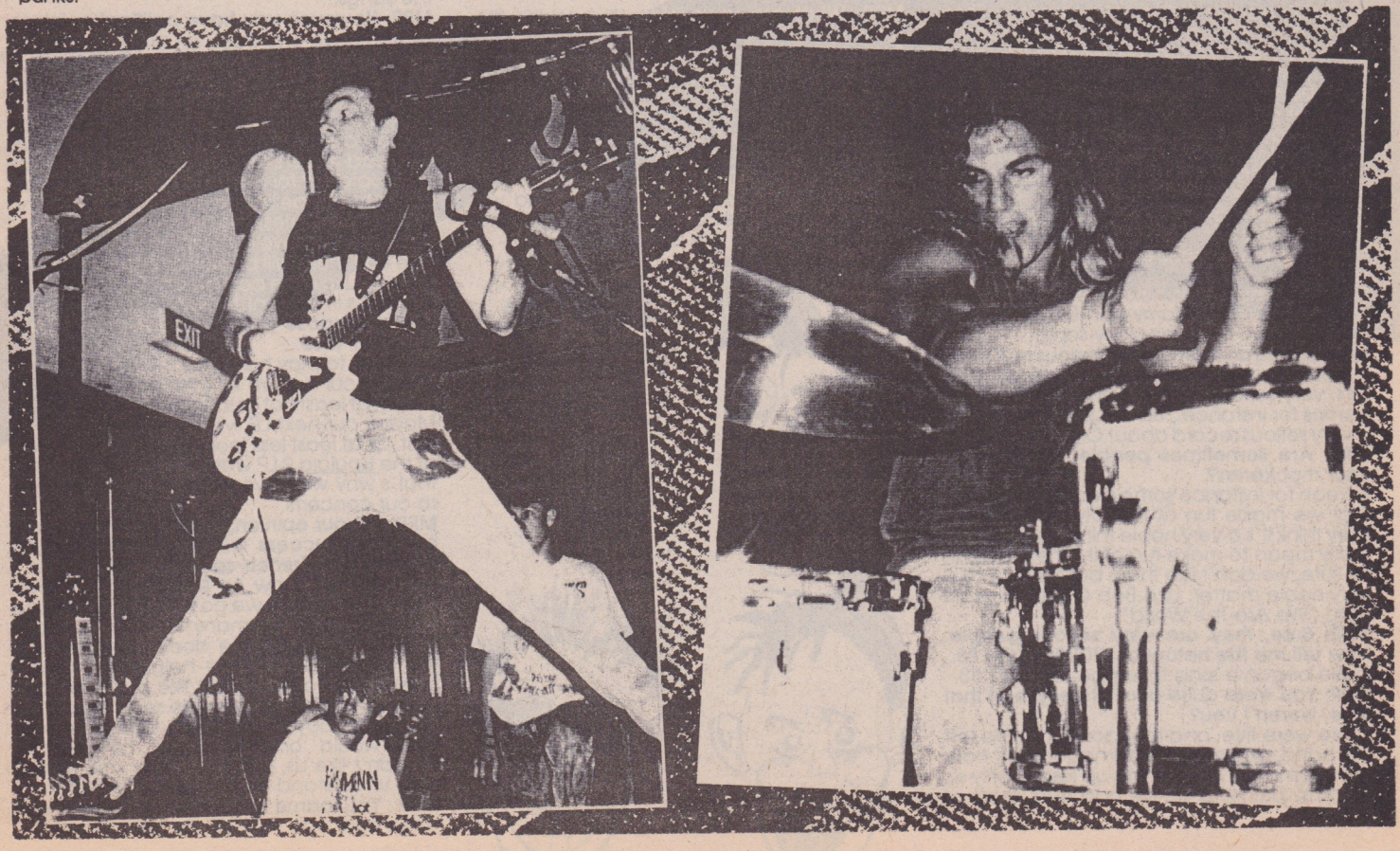
**MRR: How often do you gig nowadays?**

P: The first gig we played this year was only 4 weeks ago (as of early June, just before we came to visit the States), and before that was last November. But normally we play a couple of times a month. We don't want to play too often, we get sick of it and people get sick of it.

**MRR: And why are you doing it this time?**

**MRR: And why are you doing it this time?**
P: For fun, cuz we like playing and—perhaps this sounds a bit egotistical, but we like looking down and seeing the crowd singing the words of the songs and dancing. We like to play and like to rehearse. We love the music.
**MRR: Is it not that unusual in Australia to find people in their thirties involved with punk?**
P: I don't know many besides me and Bill, and Phil over here (travelling mate) who's getting there. Most of the others are in their early twenties. There's very few bands around now playing our sort of stuff, X from Melbourne, though it's not really punk, more like a Rose Tattoo type of band.
**MRR: But the younger crowd likes you?**
P: We get heaps of young people and very few old people our age (laughter). We get a cross range of people—hardcore guys, old-style punks with "Discharge" and "GBH" and mohawks, and a lot of surfies and skaters and a couple of skinheads and a lot of your regular people who just like rock.
**MR: What are some of the current bands you play with?**
P: Hard-Ons, Massappeal, Spunkbubbles. We played with the Damned when they toured, Suzi Quatro. That was a great gig as far as we were concerned because there was a heap of people to see us and we played really good. But Suzi Quatro was really disappointing. I saw her in 1973 when she first toured the country and she was good then despite all the Hell's Angels at the gig. But now she's stuck back in her days, with "Clap your hands and join in". Anyway, there's a heap of new bands in Sydney at the moment. U.T.I. are really good, Space Juniors...Asylum are really, really good, but they've disbanded now.
**MRR: How does the music scene today compare to '77?**
P: You get a lot more people at shows and it's a lot more professional. Back in '77 you had to bring your own PA, you never had monitors to hear vocals on stage at all. Now, you have light shows—if you had them in '77 they'd reckon you were a superstar. Now you get a bigger range of people—back then you'd only get punks.
**MRR: How about in terms of peoples' attitudes?**
P: In terms of musical styles, people want that and other things too—they want reggae, rock stuff, etc. But back then you'd just get on stage and play your guts out and don't waste time between songs, get your stuff off stage quick. Today, bands have this real lax attitude, they don't even write out a song list—"What are we gonna do next", thinking of what they're gonna do next. They're wasting the time of people who payed $5 at the door. We have this '77 attitude of giving people what they paid for. The Hard-Ons do that too, they get up and "Bang!", hit you straight between the eyes and try to not muck around betwen songs.
**MRR: You put out a 12" in '87, and now you're coming out with a 7"?**
P: Yeah, Waterfront is putting it out, and it has our old '77-'78 line-up on it. We thought we had broken up in November because Nassa, our drummer, was in 2 bands, and he really liked Mayday—a slow rock band. We wanted to get the 4-piece back together to do gigs, so we started rehearsing and because we already had the recording time booked, we recorded the single. It came out OK, but it just didn't click. It sounded a lot like we did in '77, which was a lot slower in those days. We didn't think we were slower, but we got gradually faster over the years. So, it didn't sound right, and the drummer realized that, so he called it quits and so we started with Nassa, Bill on guitar, and differing bass players. But for the heck of it, we tried it the way it was before and it just clicked. So we decided that's the way it's gonna be, without compromise.
**MRR: So you're still excited about it?**
P: Oh yeah, I can't wait to get back home and start playing again.
**MRR: What do you think about the Australian fascination with the MC5?**
P: There are a lot of bands around that are playing that sort of stuff, to me it's boring as shit to see it live. A lot of people seem to like it, but I don't know what the fascination is with it. I liked it too, back when it was happening, and I still like listening to it on record at times, but live it just lacks. The bands that are doing it do it well, bands like the Proton Energy Pills, SC5, Hellmenn, even though a lot of skaters go and see 'em. A lot of people like to see bands do that stuff as covers and don't especially like the originals. When people do a Stooges or Radio Birdman song, people go wild. Not the punks, but your average Joes off the street.
**MRR: Tell us about your lyrics.**
P: We sing about things we like a lot and things we don't like a lot. Lyrics don't mean a great deal to us. As long as it's got a good melody line and a good riff that's fast—lyrics are pretty secondary. We sing about people we don't like—not personal people, but types we don't like and do like—or even the type of bands we don't like and do like, or things we just like to do. Selfish and lazy, that's what we do like. We like hangin' around watchin' television, videos, go for walks up the street, buying records. People we don't like are bossy people, ignorant people. Bill writes just about all our songs. Even when he was drumming and singing he came up with all the riffs. Since we grew up together, things he likes and hates I like and hate too.
**MRR: What about this military thing on your 12" jacket?**
P: We have a song called "Combat Zone", a song called "Suburban Soldiers." We like the military look...
**MRR: Ever been in the army?**
P: No, too much discipline. We like shows like "Combat", but we're not violent people, we don't like the idea of people going around shooting each other unless it's on television. We don't like fighting or anything like that, we're pretty placid sort of guys, but anything military really fascinates me. That's one of the main things we came over here for, go to a surplus store and buy military clothing. I want to get a photo taken standing next to a U.S. Marine. A lot of the punks in Sydney see that in us, we don't really dress up on stage, maybe a few bits of camoflage hanging around, but the punks like that and when they're all slamming at the front, what you call "the pit" we call "the combat zone."

**Pete Davie/ 84 The Esplanade/ Cronulla 2230, NSW/ Australia**



# LUDWIG VON 88

*LUDWIG VON 88 are the most popular alternative fun band now in France. Their celebrity almost reaches to one of their label-mates BERURIER NOIR. Their famous stupid lyrics appeal to large audiences, from 12 year old kids to 25 year old mohawked leather punks, including loads of "normal" people. The interview took place in their label's office in Paris, on the 5th of May, 1989. It was conducted by Lük Haas and the questions were answered by Francois. Their line-up is: Francois (bass); Karim (voc.); Bruno (guit.); Alteau (graphics, accessories). They use a rhythm machine. Contact: c/o Bondage Records/ 17 rue de Montreuil/ 75011 Paris/ France.*

**MRR: Do you think you're rather attracting punks or children with your music?**

F: Both maybe. Maybe punks are fed up now with us, I don't know. In our concerts there's always the same punk audience, but there are also more and more children, children spiking their hair when going out of their parents' homes.

**MRR: Can you describe a few themes of your songs?**

F: For example our next 7" will be a very serious one about famine in Ethiopia. One can say it will be a mockery song.

**MRR: So you do make fun of serious matters...**

F: Yeah it's always about very serious matters, very seriously dealt with. Like Olympic games for instance...on our Sprint 12" EP: it's a very serious record about Olympic games.

**MRR: Are sometimes people annoyed by your mockeries?**

F: Yeah for instance some people didn't like that we made fun of the Olympic games. They think it's a very noble thing, and we are really mean to make fun of it. They're right, for sure, we don't like them but it's for sure a very noble matter. Like Bob Geldof and his song "We Are The World".

**MRR: Sure, they are very serious people. Now tell me the history of LUDWIG VON 88.**

F: We began a long time ago, back in '83.

**MRR: You were quite a lot of people at that time, weren't you?**

F: We were five, and then some people left the band, and now there's nobody left from the beginning. The first line-up lasted only six months, but now we've had two years of stability.

**MRR: We can also observe lot of changes in your style since your first 7", Un quai d'gare...**

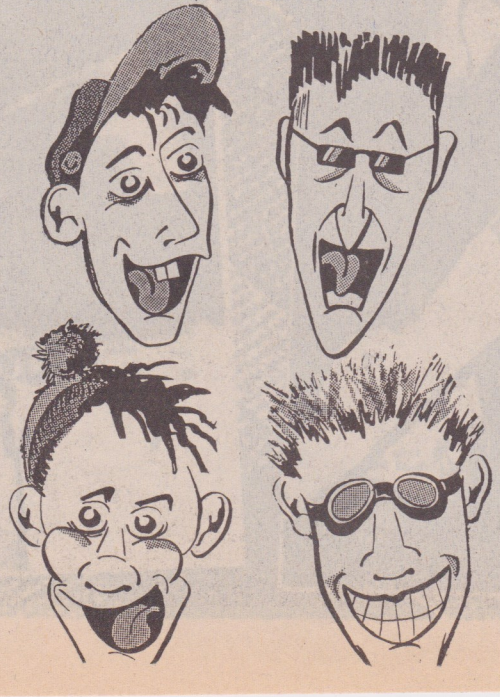
F: Yeah and since our first LP, Houlala, our style has changed and taken another orientation. In the beginning Olaf wrote the lyrics, he liked to write "war-songs", now that Karim is writing most of our texts, they're less punk, less hard. He writes more silly stuff.

**MRR: Is he in a normal state of mind when he writes the texts?**

F: Yeah, I think, anyway he's all the time so stupid.

**MRR: What are your interests besides the band?**

F: Besides the band, we almost all play in other bands, like Bruno is playing with Titi who is ex-member of BERURIER NOIR, Karim and me were playing in LES PERVERS POLYMORPHES INORGANISES (best known as P.P.I.) before, but we split up for varied problems, like pregnancy...the drummer is pregnant, she couldn't keep on drumming. And we stopped also because we thought we couldn't develop the band further.



**MRR: Can you tell me what kind of music you did with P.P.I.?**

F: Yeah we had a female accordeonist, a female drummer, a guitarist and a bassist with everybody sharing vocals. Musically it was vaguely ska in some songs, vaguely punk in others, very serious songs, not at all serious about things of life. Like we sang about AIDS in our own manner. We are not very serious people. I personally am perhaps more rebellious but as it's not me who write the songs...

**MRR: However, you have political opinions, as you have one track on the A Bas Toutes Les Armees anti-militarist compilation LP...**

F: Yeah, personally I'm almost against everything. I'm a lot more politically conscious than are our lyrics. But not every band can do political music. It would be boring, it's not that bad to do silly songs. Maybe our songs are stupid but for me they got the necessary quantity of rebellion and seriousness. Behind our stupid stories, we say serious things. I personally believe in these things and I hope one day there will be some change. I'm not sure if music is the best means to accomplish it, but it's important to try.

**MRR: I suppose you'll still evolve, musically and text-wise...**

F: I'd like to play hardest songs. I don't think it will occur but we'll never do commercial music, at least not as long as I'm in the band. Maybe our next LP will be a little more violent. Or at least less foolish. Maybe the B side of the Houlala 2 LP was a bit too silly. Maybe that's why we have many children coming to our concerts.

**MRR: In your opinion, what do explain your quite big success in foreign countries, including non-French-speaking ones?**

F: I think our show on stage has its importance here, when we go to English-speaking countries, or in Germany, or even in Spain, despite the audience doesn't understand the lyrics, we have our half-punk, half-ska music. On stage we act like crazy people, with lots of gadgets. People see this and like it, so they buy the records. Lots of people who would only listen to the records, wouldn't like us, but once they saw us live, they understand and appreciate more.

**MRR: You came back from Canada one week ago; can you tell me how it was?**

F: Very good. We were given a friendly welcome. We played in some English-speaking areas and it was funny, but the audience was sitting. We played with Toronto HC bands, and all these people were sitting on their chairs, nobody stood up but everybody was laughing when we played. They were just headbanging with their long hair. They've all got long hair there. It's funny. In Quebec it was quite different, people consider us a bit like stars, it's sometimes disturbing, but all in all it was good too. We played in huge halls compared to France, in some remote countryside towns we had audiences of 200 people in 2,000 places halls, but it was hot. They participated a lot. Lots of stage-diving too. We played four times in Montreal. We had also a few fascist skinheads coming to our concerts, but they didn't stay for long, we drove them out. But not all skins in Quebec are fascists, they're more difficult to point out than in France. In France, either they're fascists, either redskins; over there to have a bald head is the HC outlook, and at the concert entrance you have signs prohibiting swastikas and celtic crosses, so to make the difference between fascists and non you have to look at their faces: fascists have wicked faces, others normal faces. On stage we began to speak against fascist skins so they tried to attack us, so everybody reacted against them and we cleared them out. There were about 8 fascist skins out of 125 people.

**MRR: Are Quebec skins Canadian nationalists or Quebecois nationalists?**

F: They're Quebecois nationalists, anyway even non-fascists over there are Quebecois nationalists. They got this linguistic and cultural problem. Quebec is very vast, there's about only 6 million inhabitants. Its area is about two or three times as large as France. Everything is big, they're fighting to protect their culture and French language against the English culture. For us French people it seems a little laughable, because we are not at all nationalists, but over there it's different: the defense of a minority culture, somehow like in the Basque Country or in Brittany. We had problems understanding this...once you're discussing with people you understand a little more but it's not easy. All punks there are listening to English language HC, so when we arrived as a band using French language they were really interested, because it's their own language. But most of their bands sing in English; there are only a few ones which recently began to use French. But they really defend their culture, like when we joked about their Quebecois singers like Robert Charlebois, their journalists didn't like it so they put us down because we had put down their culture... but we weren't serious about it, it was just our traditionnal stupid jokes and mockeries...

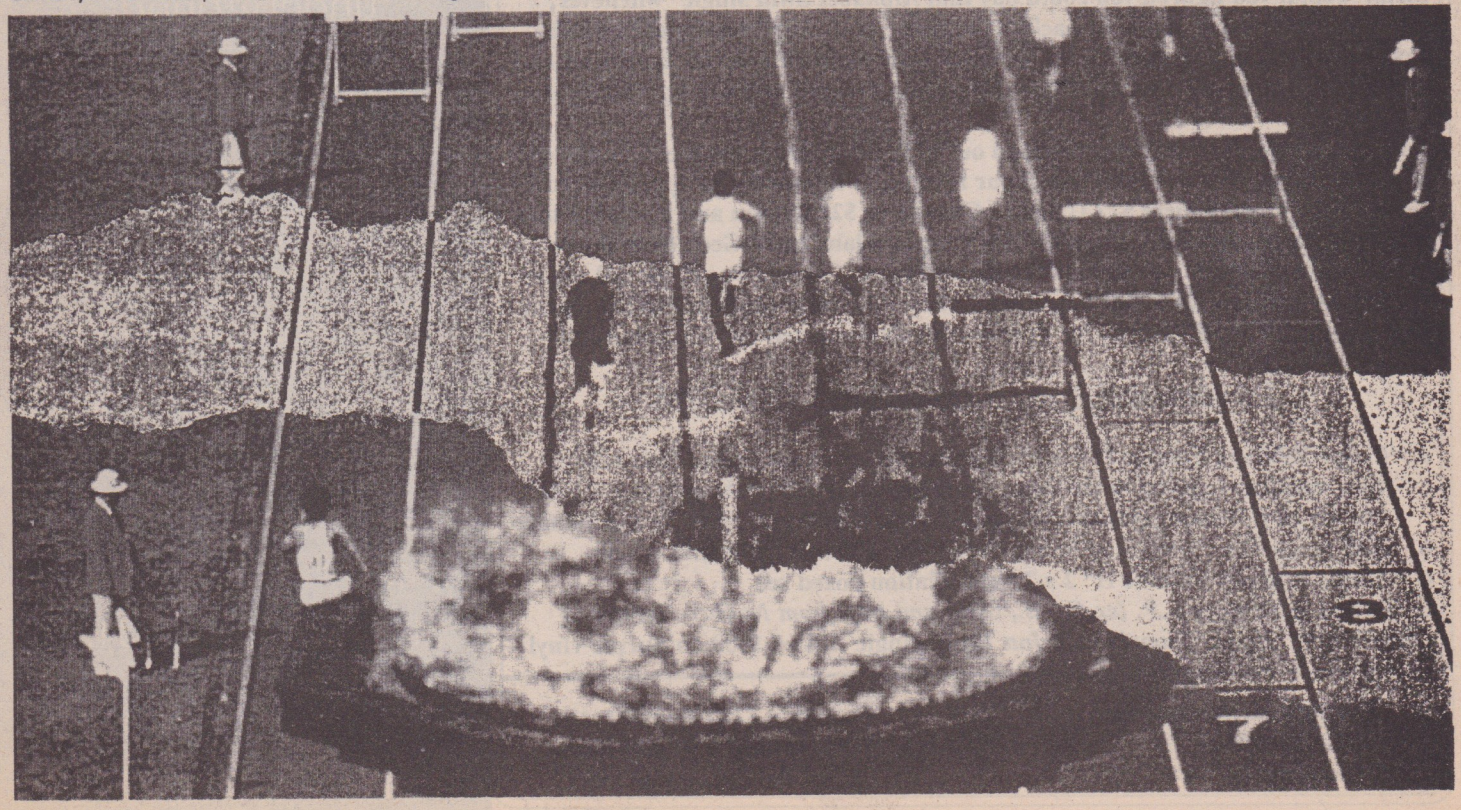
**MRR: LUDWIG VON 88 and Germany...is it a long love story?**

F: Yeah, we already did a 12-date tour of Germany with the local band DIE MIMMI'S, and we toured France and Belgium with DIE MIMMI'S last year. And now we'll tour again in June with 22 gigs planned in Germany and 4 in Austria. Audiences there are really hot, they love what we're doing despite the fact that we can't speak English or German.

**MRR: Are you rather optimistic or pessimistic about the evolution of the world?**

F: I'm rather optimistic. Of course everything is quite rotten now, but if you use trickery you can cope with it. OK, there are lots of fuckers everywhere, but maybe for us life isn't as hard as for others. We are really conscious of all the problems with Le Pen and the French National Front, I've lived in an area of Paris where all my neighbors were either Arabs, Indians or Black, and before that I lived in another place with only average French landlords and I can say anyway that it's much better to live with the foreigners! In France now there's less problems with skins at gigs as they have been beaten a lot of times so they don't come anymore, but they're still in the streets. What can we do? I'm no revolutionary, I won't take a machine gun and go out shooting at the policemen in the streets.

*BILLY RABBIT GOES TO WAR*
*Too many Starskys in the city*
*Too many cowboys too many justicers*
*One shoot us down like rabbits*
*Yeah rabbits fuck very well*
*It's the jungle we're all gonna die*
*All rednecks are running behind us*
*Pin pon pin riot squads are charging us*
*Acclaimed by rednecks rednecks rednecks*
*Massacred by forks*
*To steal him basket-shoes*
*One found him in the river*
*Fucked by a bicycle pump*
*It's the jungle we're all gonna die*
*All rednecks are running behind us*
*One buries little Gregory*
*Acclaimed by rednecks rednecks rednecks*
*Bombs are falling and it's raining too*
*Very good the rice will grow*
*With all deads and a good mix*
*It'll give doggie food*
*It's the jungle we're all gonna die*
*All rednecks are running behind us*
*William Saurin presents his cassoulet*
*Acclaimed by rednecks rednecks rednecks*
*No no no we won't go back in the woods*
*Brazilian transvestites are gone*
*The Starskys accosted them*
*To test their dildos*
*It's the jungle we're all gonna die*
*All rednecks are running behind us*
*Be- Be- Be- Belmondo*
*Acclaimed by rednecks rednecks rednecks*



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# SLAPSHOT

*Interview by Otto of Sold Out Zine*

**MRR: Are Slapshot a straight-edge band?**
Mark: ...of the worst kind.
Steve: That word is kind of twisted around nowadays.
Choke: I think that's why we all hesitated, because we have to think whether we consider ourselves straight-edge by today's standards.
Jaime: We don't smoke, drink, do drugs.
Mark: Not by today's standards with bullshit like vegetarianism and stuff like hat.
Jaime: In the purest sense of the word, with what it meant six years ago, yes we are straight-edge.
Mark: And you can't rewrite the laws.
**MRR: So you don't relate to a lot of what is now considered 'straight edge'?**
Choke: Yeah, to a certain degree I guess.
Mark: I've separated myself from it, because it's like they've gone out and condemned us because we're not vegetarians and because we're not positive towards the scene.
Choke: If that's your definition of straight-edge, then no, we're not straight-edge. But by all definitions of what it's supposed to be, we're it.
**MRR: Jaime, did you ever think you'd be in another hardcore band since SSD broke up?**
Jaime: Probably not. When I got out of SSD I didn't really plan on getting back into a band. Then after about two years I started getting the bug again to get into a band...
Steve: And realized he was a loser and that's all he had in life. The only friends he had were punk rockers. (laughter)
Jaime: Jordan wanted to play guitar and they needed a bass player. They tried a couple of people and it didn't work, and they asked me and I said, "Sure."
**MRR: Why, at the time, did you figure you'd never be in another hardcore band?**
Jaime: I was kind of sick of it. I'd been in SSD for four years and it had gotten a bit stale for me after a while. I just grew out of it and I didn't care for the music for a while.
**MRR: Is this much different than what you were doing before?**
Jaime: No, not really. The way I look at it is that these guys are all my friends and we just hang out together.
Choke: I mean, I was just along for the ride and now...we're it. I think it's exactly the same.
Jaime: Choke and I have been together since the beginning. We've been friends since '81, when the whole thing started.
Steve: Like all these other bands are out trying to say all these big things, but we're out having a good time.
Choke: We do what we want. We don't care if we make friends, we're not out to kiss anybody's ass.
Mark: People are gonna like us for what we are, and then we'll know that those people are our friends.
Jaime: On this tour, it's great to play, but even if we didn't play we'd have a great time.
Mark: Probably a better time. (laughter)
**MRR: Has Jaime brought any particular element into the band?**
Mark: Yeah, the long hair! (everybody approves)
Steve: Me, Mark, and Jaime get together a bit more, so there's a bit different sound to the songs we're writing, but it's still Slapshot.
Mark: Jaime's got a bit more of a rock background, so that might show.
Choke: The first show we played with Jaime was at CBGB's, and I just remember being on stage and at one time looking around and there he was, standing on is toes and banging the bass. I was like, "Yes! He's back. Alright!" All I remembered was being on the floor and seeing that, not on the same stage with me. I always had the secret dream of them throwing Springa out and me singing for SS Decontrol. I was like, "I've been around the whole time you've been together...get rid of the little fuck and I'll sing." I think we had the same singing style, but I thought I was a lot better. It's just that we've been such friends from the beginning, and that there being on stage with him got me going a whole lot more. Also, I'm no longer the oldest guy in the band.
Jaime: I'm the old grump in the band.
**MRR: Can you foresee any musical direction that you may be heading into?**
Steve: We're playing what we want now, and if Slapshot were to change...
Choke: We've tried writing some sort of different material. If songs work, we immediately like them, if a song doesn't work, like a couple songs I've written lately, it's immediate and you know.
**MRR: Is it different now than when you started?**

Choke, on Gilman:
"You got a nice place, too bad we gotta play here"

Photo by Laura Black

Steve: Better sounding I think. I play guitar a little bit better than at the beginning.
Mark: Just a little. (laughter)
Steve: Naw c'mon, I play better now.
Jaime: The sound is slightly more complicated.
**MRR: What is the label situation like? I've heard you were messing with Hawker, an**

Photo by Mouse

**upset with Taang!.**
Steve: We're not upset with Taang!. We're just listening to people. Hawker called us, we didn't call them. Any record company that wants to call us can call us. We don't have an album's worth of material, so we're not worried about it.
Choke: If we do get enough material, we'll start looking.
Jordan: We write songs in bunches.
Choke: It seems my song writing cycle is in the Fall. This past Fall I didn't write any Slapshot songs...I guess a couple of them they could have used, but I decided I'd write an oi! album. I wrote like nineteen songs in a one month period. All the while, I was trying to work on Slapshot songs, but we've got only three we're working on.
**MRR: Explain the song "Same Mistake".**
Choke: I didn't write that about anybody at all. Usually I've got a song for somebody particular in mind, but with that one we just had the music and it worked. I had a guitar at practice, Mark started drumming that beat, and I started hitting some chords (mimicking the guitar sound) and I went, "Hey, that's pretty good!" After Jordan and Mark took over and started playing, I put the words in. It's not about anybody, it's the Slapshot desperation song.
**MRR: "Chameleon"?**
Choke: That's about a guy back in Boston who always would...I remember years and years ago, he was into the bald head or skinhead kind of deal. Then, when DYS got really popular and started going metal, he became a DYS kind of metalhead kid. A few months later he got a girlfriend, and I think it was all because of girlfriends, and this girl was into the Cult and death rock, so he dye his hair black and became a death rocker. Then he became a punk rocker with spikey hair and all that. Then he became a skinhead again, and right now he's a Wrecking Crew guy.
Jaime: It could just be about anyone, you know.
Mark: Yeah, like that guy Mikey. (and everybody knows who he is)
**MRR: "I've Had Enough"?**
Mark: That's self-explanatory.
Choke: It's a universal song, it's not about any one person. Everybody has a gripe about something they've had enough of.
**MRR: I mean more so about the particular things you mention in it, like "Purple hair and all the freaks I see...".**
Choke: I'm sick of freaks being in the scene. I've always had the idea that if hardcore is going to be for everybody...sometimes people who have no idea of what punk rock is all about ask me about the band and I tell them, "I guess it's punk rock hardcore." Usually the first reaction is like, "Oh man, all those weirdos, man, I'd never go to a show like that," or all those kids beating each other up and the weirdos with spiked hair. I wouldn't go to your show," or something like that. That's why I wrote that line. It would be great if I could go, "Hey man, wanna see me sometime?" instead of going, "Yuck!", some people would go, "Great, what you do is really good." The first impression they get is of the people they see. That's fine if that's what they wanna do, I wish it could be otherwise where they could just be normal and go to shows. I guess if you're a kid and in high school, looking like that doesn't matter because you don't have to get a job.
**MRR: What about "Strength through oi!" and kids who follow that...?**
**Choke:** My wife and I wrote the lyrics to that one while driving back from Boston. That line was written about why the so pro-American skinheads in this country are into English bands and English things. Everything they worship is English. Now actually, and since that song is about three years old, there i something happening in United States as far as oi! and that particular sound goes. At the time there wasn't and all those kids were just into the English thing, and I thought, "If they're so pro-American, why aren't they into American bands? Why don't they form their own?" Now there are, so I guess the song is old as far as that line goes.
**MRR: New songs?**
Steve: "42".
Choke: It's called "What's at Stake". The original title was "42" because it was the forty-second song we wrote, but I don't think it was. That song is basically a straight-edge song, not so much our straight-edge song as much as being our anti-obsession, anti-drug song. There's also "Get Me Out". Lately, my songwriting has been anti-positive youth.
**MRR: Explain "Stars and Stripes", in both a musical and lyrical sense.**
Choke: Well, it's me, Mark, and Jordan. Mark and I have always been into Red Alert and we were goofing at the time, and I suggested we write an oi! album. I usually write songs around a song title, that's how I usually write a song and a title comes first, so I did "Shaved for Battle", "Here's One for the Lads", and some of the most generic oi! titles possible like "Street Kids", "Gang Riot", and "Doc Marten Army". Those were the first four songs I thought of, and I immediately went out that night and wrote them for practice. About four months passed and I hadn't done anything, then in a night's frenzy I wrote eight more songs, so then we had twelve. I kept writing more and more, and then I just went ahead and booked time to record it. We practiced once with the first four, then practiced a second time with another four, and then when we were about to record, I wrote eight more for a total of nineteen, but we recorded only sixteen.
**MRR: It seems pretty tongue-in-cheek, but with the name and all, is it serious?**
Choke: It started out real tongue-in-cheek, but I realized that a lot of the songs I'd written were really good both musically and lyrically. Four or five are some of the best songs I'd written, so I became totally serious with it. Some of it can be taken tongue-in-cheek, but then I decided not to treat most of it that way because the songs were good. Why treat good songs tongue-in-cheek?
**MRR: On the serious side, what do you deal with?**
Choke: Basically a pro-American thing.
Mark: There are other kinds of themes like the Viet Nam war vets and how they got the raw deal and didn't get the same respect as the other veterans.
Choke: "Nowhere" is a song about high school dropouts. The original reason for dropping out may have been good, but it was not the right thing to do. There are other songs that are much less serious.
**MRR: Jaime and Steve, I understand you're doing a side thing called the Dark Brothers. Can you explain?**
Jaime: We've practiced a couple times with that and we wrote a couple of songs, but nothing has really happened yet.
Steve: The Dark Brothers have been me and Jaime and about twenty-five diifferent other people.
Jaime: Someday we'd like to get it happen-

ing, but right now we just don't have the time.

**MRR: Choke, how would you react when someone refers to you as a "big ass, highly bigoted white power idiot"?**

Choke: That's his opinion. He's obviously misinformed about a few things. He's a dork. What could you say?

**MRR: Why is there so much tension between Slapshot and all of these 'posi'-youth bands?**

Choke: They pissed us off, and we're not like them. They started the whole thing as far as the bad-mouthing goes.

Mark: Nobody knows that because that was a personal thing between us and Youth Of Today. They called us all kinds of shitty names and fucked us over, and then we went around saying those guys are dicks and then everything went down.

Choke: Nobody knew why we were bad mouthing them so badly, so they immediately went around saying, "Those guys are assholes...", and this and that.

Mark: And we're the bad guys.

Choke: I think we're perfectly happy being the bad guys. We don't care about them, we don't really care about anybody's opinion.

**MRR: What about the "It's OK to Eat Meat" and "Boston- Where the Men are Men..." shirts. Did you have anything to do with them?**

Steve: Some kid from Boston came down with another band from Boston, not even with us, had a shirt that said that on there, and said Slapshot did this and did that. We didn't even do it.

Jaime: But since we were accused of it, we might as well take credit and have fun with it.

Steve:We want to do a positive meat thing, there's been this vegetarian thing everywhere now.

Choke: Sure, it may not be healthy for you to eat lots of red meat, but I'm not stupid...I'm pretty health conscious, you know, I don't eat red meat every fucking day of my life. It's not like an obsession to me. These guys make vegetarianism such an obsession in their life, that they're so easily ticked ff by someone going, "Hamburger...ha, ha!" They're like crying, "What! What are you doing that for?" It's too easy to pick on them. They're babies about it and it's fun. Just look at their reaction.

Mark: They're like little kids when you take their toys away and they stamp around.

Jordan: If they didn't say anything about it, we wouldn't.

**MRR: What is there about this whole 'scene' that bothers you?**

Choke: Maybe that there's not enough good bands out there.

**MRR: Compared to the 'old days'?**

Choke: Of course, there'll never be bands like that. At the time in 1982, every band in every city was better than any band out today. Even the worst bands, and I don't mean it to sound like this, but the FU's at the time were considered one of the lower or lesser-popular bands in Boston, but now their albums are worth so much by these kids that are like, "Wow! The FU's are the greatest band ever!" There's such crap out nowadays, and sure you can lump us into that too. I don't think we're near to the par of a lot of those bands as far as originality and any other category. When I write the songs, I'll take the full blame for everything. I'm not saying anything different than any other band of the past ten years has been saying, but our approach is a bit different. I don't think there have been too many bands in the past that sound ike us, but I don't think there are any bands nowadays that come close to being the quality of even the lesser bands, but that's because it was fresher back then and newer. Every band was new and groundbreaking that had their own style and way of doing things. Now it's kind of rehash and we're doing the best we can, and that's all we can do.

**MRR: A lot of people from 1982 have moved on to other things, so why do you stick with hardcore?**

Mark: I like the music.

Choke: I actually don't like hardcore that much. It's not really the thing I listen to much. I still like oi! and I still like playing this music. I've always liked the sing-along style of hardcore.

Jaime: If you check out our tour tape collection, you'll see everything from Hank Williams to the Cocteau Twins to Ozzy to Jerry Lee Lewis to AC/DC to Elvis Costello to Kiss.

Choke: We're past the stage where we're obsessed totally with the hardcore thing.

Steve: Hardcore is the greatest thing to play. What other music has people go out and just give it all and go for everything. I mean I'm not the tightest player in the world, but I just play and go crazy, and the audience goes crazy too.

Choke: Hopefully they go crazy. If they don't then...

Steve: I'd rather play rock'n'roll, but I don't know if I could stand there in front of a crowd and play while they just stand there. I'd probably hide behind my amp.

Choke: Why should we put out our all if they're not going to? That's the way hardcore is, it's a give-and-take. If they're giving it to us, we'll give it back to them. Hopefully, when we start the set, that's how it goes. When we come out "Wham o!", hopefully they do the same thing. If they don't, maybe by the third song they will.

Steve: But if they don't, we take out all the slow songs.

Choke: And then I start getting pissed off.

Jordan: Then maybe we wouldn't do "Same Mistake". (laughter)

**MRR: Anything to add?**

Choke: No.

Mark: We're happy to be on tour.

Steve: Our first official real tour.

**MRR: Will you be playing with Stikky again? (reference to Slapshot's playing at Gilman St. last tour)**

Choke: Hopefully not.

Steve: I don't like those nerdcore bands. We're more against nerdcore than we are against positive youth. They're such goofballs. They pick up guitars and say, "Hey, let's play games on stage!"

Mark: One was pretty funny, "Pin the 'X' on Ray Cappo's Hand".

Jordan: It was one highlight out of four bands.

Steve: I thought it was kind of fun throwing basketballs at them.

Mark: C'mon guys, that's not very positive, okay? No really, it was great, but everybody had a good time except us. Were we wrong or what?

Steve: And we really care.

Choke: If the crowd sucks, I have a lousy time. If the crowd just stands here, then forget about it.

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YIKES! My deepest apologies to Crimpshrine & The Accused, whom I both mispelled in the last ad. (And to all the upset fans that alerted me to my mistake.) Seems these ads get typed 5 minutes before the deadline at MRR!!!!!

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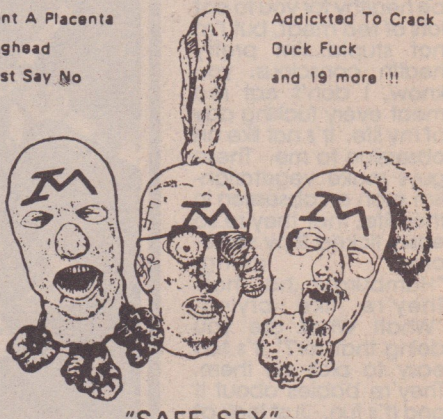

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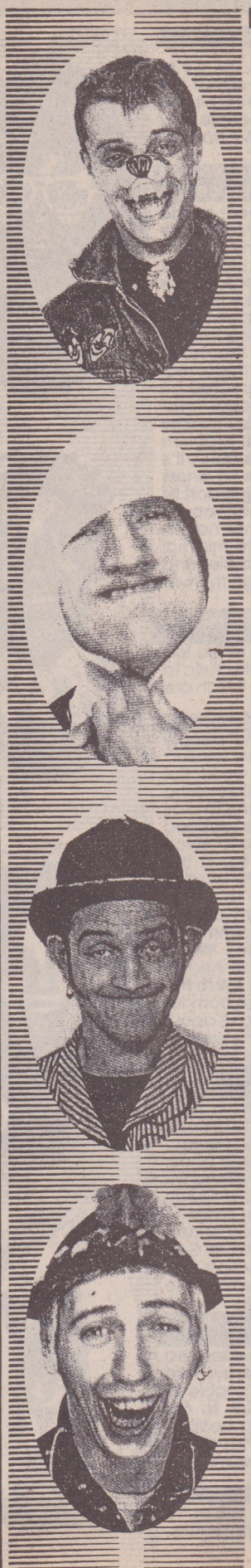


Berurier Noir are one of France's longest living punk bands and for sure are the most popular one, having sold over 60,000 copies of their LP's and giving concerts in front of average crowds of 1,000 people. They have always and still have a strong anti-fascist and anti-racist attitude, often taking public stances on subjects as varied as "accidental" police killings, expulsion of political refugees or Palestine. Their unique instrumenetal line-up (one guitar, one saxophone, one rhythm machine) creates their original sound which is pleasing foreign audiences as well as French ones: they recently toured Canada (Quebec and Ontario), and have released a license pressing of their "Abracadaboum" LP in Spain. They can be reached c/o Bondage Records/ 17 rue de Montreuil/ 75011 Paris/ France. The interview was conducted by Lük Haas in Bondage Records' headquarters in Paris on the 5th of May, 1989. Questions were answered by Loran (guitarist).

**MRR: Please tell me the history of the band...**

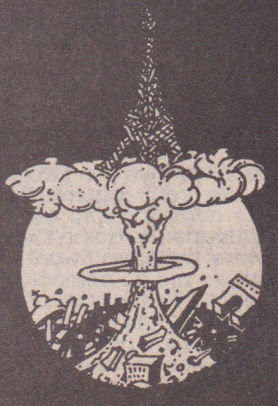
L: Punk arrived in France in 77/78. In the suburbs of Paris a punk band formed called Les Beruriers, then took a lot of other names like Beruriers Rebels, Berurier Army, Berurier Moines, Berurier Viandox, Berurier Botzaris, Berurier U.T.D.M., Beruriers Fighters, Beruriers Vainquers 1984!, Torture Mentale, Les Miradors, Les Dents Jaunes. Les Barres De Fer, Poli Mili, Les Casques Allemands, Beethoven Group, and and more, a classical suburban line-up, (guitar, bass, drums, vocals), then for varied reasons as alcoholism, madness, the band got involved in troubles. So it became a band with Dédé the rhythm machine, Françios on vocals, and two guitarists, Olaf and Pierrot. Pierrot ended up in a psychiatric hospital when he had to get drafted ,Olaf drank so much he went to the army and so in 82 Les Beruriers had split up. This was the history of a punk band in Paris. Berurier Noir had to be the last concert by Les Beruriers, a mourning gig, that's why we took that name (Noir=Black). I helped François for this gig. I had already sometimes replaced some Beruriers members when they were too drunk to play, at that time I was in another band called Guernica. So the mourning gig of Berurier Noir took place in the Palikao Factory in Paris with an audience of 300 people. And this became the first Berurier Noir gig in 83. So there was François (vocals) and me (guitar), and little by little we met other people. Some of them came on stage so finally we formed a troupe, and now in 89 we are a 13-people crew. Eight of us are on stage: acrobat, juggler, dancers, clowns, Masto playing the sax, JeanMi playing the rhythm machine, and we have a technical crew of five people.

**MRR: Can you describe the musical evolution of the band, from the minimalist punk of the beginning to the nowadays more complex sound?**

L: The evolution came naturally when we added people to B.N.That's pretty evident that when we were two, like when we did the "Macadam Massacre" LP, things were different. Kind of couple relations when we were two on stage, the music was kind of minimalist, or even cold, sure not as hot as now. At the "Concerto pour détraqués" LP times, people from the audience came on stage to do singalongs, so we added regular singalongs as an homage to our audiences, we added more saxophone, and with the "Abracadaboum" LP, it's more like the whole troupe's own album, we all took part to realize it. And now there will be our new LP soon which I think will still have a richest sound.

**MRR: There has been been quite a long time between your last LP (1987) and the new one to come out...**

L: Yeah, but we did a 12" EP "Ils veulent nous tuer", we did the Sampan 7" single (a benefit release for Boat People refugees), which ne-



cessited a lot of energy: we met people, we looked for information, we wanted to be well informed about the situation there in Southeast Asia, it took 2/3 months to prepare it. Then we did the split 7" with Haine Brigade to support the anarchist magazine "Noir et Rouge". Sure there was a break but we began to work on our new LP in August '88.

**MRR: You did some Asian-inspired songs. Do you intend to do more songs in this way?**

L: There will be another song about Asia on the forthcoming LP, but on this record we'll go all around the world, so there will be other themes dealing with other parts of the world. In July/August we'll do a short-play film about our song "Deux Clowns", which should be ready in September. We'll maybe present it as a video clip, as a support for the new LP.

**MRR: Do you intend to become professionals?**

L: It depends on what do you mean by professional...

**MRR: A priori at the beginning of the band you said "we don't want to live off our music"...**

L: Exactly. It was when we were two or six. But in fact it's our own success which obliged us to stop our other activities. We didn't at all create the band to make a living out of it. But now we receive a lot of mail and it's taking a lot of time to reply to it, sometimes we have six months delays, we re sorry about it but we always reply. And all these people who want us to play everywhere, we have to gig all around. And about records, now there's a demand for them, that didn't exist before. At the beginning nobody was waiting for us. All this was taking a lot of time and it came to the point where we couldn't manage to do our part-time jobs and the band also, so we had to choose, and we decided to be full-time with the band. But it was a difficult choice, as we want to stay independent, it's very important, it's the strength of the band. So we have to care for everything, to control everything ourselves. We work with no intermediaries.That's a huge work. And François does the "Mouvement De La Jeunesse", too. ("Youth Movement".B.N.'s fanzine)...

**MRR: Do you think you'll be able to live completely off your band?**

L: To live? As you can see I'm living now. It depends, our goal is not to become rich. We want to be able to pay our rents, to eat, to live like we always did. In B.N. are two financial systems: Concerning records, we are three or four to work on, so we four live off the records' sales, while the rest of the troupe is organizing the spectacle, they live off the gigs income. The troupe will try to be recognized as artists: when we do 42 concerts in a year, we receive 42 medical care tickets, the minimum to be registered by the Nations Medical Care Insurance, and to be considered as unemployed when we're not playing, and so getting the minimal welfare money. That's how the band is working now.

**MRR: I suppose there has been moments when you had enough of it all, thinking about stopping the band...**

L: Yeah, even now, sometimes Franccois is depressed, thinking about splitting up. What is really hard to stand in B.N. is that people are really relying on us, and expect a lot from us. We don't want to be a flag. We are representative of an alternative rock movement in France, OK, but we don't want to be the flag of Youth. We can't assume this. For example, Francois doesn't like to be considered as a political leader, he doesn't want this. He tries to be sincere, he doesn't want to force ideas on people, we are no political party, we just say what we think...our texts are...François writes poems about things he feels concerned by...these poems are dealing with life, we define ourselves as a "World Zone Folk Band", folk is life, and politics are concerning life. People starving to death, people with existencial problems, we're all concering about life, but we're no political party. We wrote songs about the French National Front violence because we were scared by it, but we don't tell people how to vote. However, it's evident we have nothing in common with right parties.

**MRR: Anyway some people cosider you as dangerous.You had problems with police...**

L: We represent a certain movement so the Renseignements Généraux (French intelligence police) are a lot interested into this. I don't really understand why they harass us, but for sure we point out what we feel is not right, we denounce some things in France, like the "retaining camps" created by the socialist government, they are camps to park illegal immigrants before their expulsion, where they have to stay between one to six days, that's real concentration camps, and were created by the left government. With right parties at least their attitude is clear. The right-wing ex-ministry Pasqua said about it: "With me the problem would be easier: I'd kick their asses out!", it's also evident we disturb the show-business because we sell records without being part of it, we disturb this mafia because the records' sales money doesn't go through their hands, when we do a concert , we dictate minimal entry prices, all this is a part of our policies and I think it's because of such an attitude that we disturb a lot of people.

**MRR: Do you listen to other styles of music than alternative/punk?**

L: Yeah, I like all sorts of music from Hindu folk tunes to Slavian songs to Black African music to oi, all things having a real meaning, which are no show business products.

**MRR: What is your vision of the world today?**

L: What we know from the world is what people tell, what the media tells, because we weren't lucky enough to travel around the world. But it's quite bad looking, like a filthy crust covering the earth. sure we would like as a band to play everywhere in the world and maybe succeed in starting things elsewhere, like to go to Africa and starting things, I don't know. But in the same time it's not so easy, lots of administrative barriers, visas, like it's not easy to go to play in the U.S. For me to go to NY was pretty difficult as I hadn't enough money, the U.S. immigration didn't want to let me in, you see.. .We're quite a lot concerned with Southeast Asia as ther are a lot of refugees in Paris. Our link to the world is our link to people who came from far away to live here, and who are telling us about their countries; or books we read, films we can look at, or Brazilian HC we can listen to...

**MRR: Did you already play a lot in foreign countries?**

L: We played in Ireland once, in Dublin, in 1984, it was a big fiesta, some people came dressed as H-block prisoners, we try to establish contact with a lot of people, to translate some or our texts in Gaelic...When we played in Holland we went to all these squatted houses, a Dutch squatter did little plays between our songs to explain them in Dutch, to establish a contact with the audience, when we played in German-speaking Switzerland, Masto who's half German, spoke in German. We always try to establish a contact and it's quite OK.

**MRR: Did you already try to sing in foreign languages?**

L: No full songs, but why not? What we refused was to say: "Let's sing in English, it's easy, here people won't understand, so we'll be able to say whatever we want", no, we talk to our people, our identity is what we sing about, I don't understand some French bands aren't singing in French, it's important to communicate with people.

**MRR: A last comment?**

L: I answered this interview alone. We're 13 people in the band, each with different minds, so this was only my vision of things.

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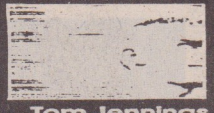
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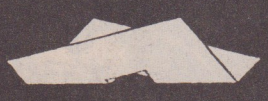

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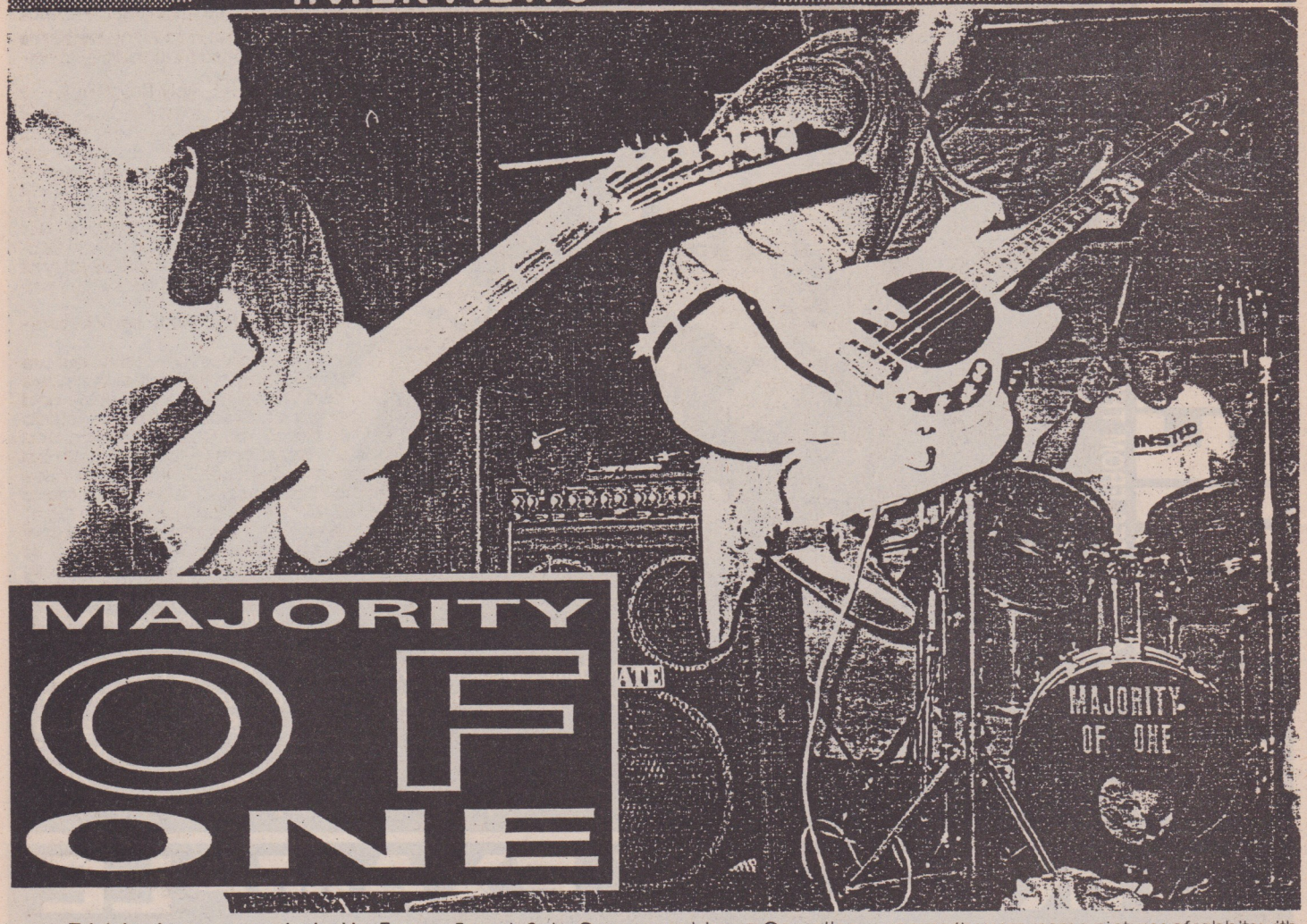



# MAJORITY OF ONE

*This interview was conducted by Tom Stoll of MORAL EDGE fanzine for MRR. The interview was between Dirk Hemsath of MAJORITY OF ONE and Tom, in person.*

**MRR: Where did the name Majority of One come from and what's the meaning behind it?**

D: Majority of One is a phrase used by Henry David Thoreou in his work Civil Disobedience. It has a strong reference to being an individual and standing up for something you believe in.

**MRR: Who's in the band?**

D: Ali Moazed—guitar, Dirk Hemsath- vocals, Jason Bebe-bass, Eric Lemle-drums. Jason replaced Todd Swangstu in the Spring of 1989. Dave Brown left from vocals in Spring 1989 and I took over.

**MRR: Why the major line-up changes?**

D: Well, we had always had problems with our bass player Todd because he was lazy and didn't have any dedication. So along came Jason who was a really good bass player and he was a good friend of Eric, I guess he just fit right in. As for Dave, we had some personal problems between what he thought the band should be doing and what we wanted to do with it. He wanted to start going into a more emo-core route and we wanted to stay more what we where. He also listened to REM to much and was trying to make us into an REM/hardcore band. No one else liked it so we parted. It was easier for me to take over vocals than to find another because I used to sing anyway.

**MRR: What kind of music do you listen to?**

D: I like all kinds of stuff and my taste is a good reflection of the rest of the band, though favorites vary. American hardcore is my favorite style. I like some Oi also. Bands include Gorilla Biscuits, YOT, Token Entry, Fugazi, Swiz, Government Issue, Operation Ivy, Turning Point, Bad Religion, Slapshot, and Soul Side. Also classics like DYS, Minor Threat, Antidote, SSD, Youth Brigade, Faith, Blitz, old Dag Nasty , Bad Brains, old GBH, etc.

**MRR: How do you feel about Animal Rights and vegetarianism?**

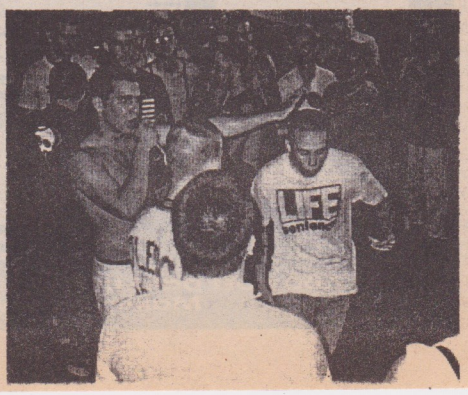
D: As a band we don't deal with vegetarianism and animal rights to much. Ali and I are vegetarians but as with straight-edge we keep it at a personal level. I have been writing some songs about vegetarianism and animal rights, but I haven't decided whether to use them or not. We usually only do songs that the whole band agrees with and supports. I think animals have the same rights as humans seeing that they also live feel the way we do. Animals suffer and we cannot ignore this suffering. We have a responsibility in treating animals morally and ethically. I also see meat-eating as a very wasteful practice. Our environment can't continue to supply the world with so much meat and not be critically damaged.

**MRR: So what then are your political views and how do you feel about what's happening to the Earth?**

D: As a band we aren't too political and we don't have a set stance in politics. Personally, we are fairly liberal in many ways and conservative in others. We are definitely conservationists and a few of us are environmental activists. I think the environment is in deep trouble and if someone doesn't start to take action, the Earth will be lost. The big problem with helping out the environment is that people are perfectly willing to help and seem concerned until it clashes with their personal comfort. It's easy for someone to send a check to an animal rights fund because they saw some pictures of rabbits with their eyes burned out, but then they go out and eat a burger. People think if they show a little bit of concern every once and a while that they have done their part. Unfortunetly, as many people realize, a drastic change in life style is the only solution. We need to change on a personal level, change our own habits. This is why I became a vegetarian.

**MRR: But you can't possibly think that by you not eating meat, the killing and waste will stop.**

D: But I can make a start. If I stop such wasteful practices, I may not be making a huge change, but I'm doing something. I'm not going to sit back and watch my world be destroyed by carelessness. By me not eating meat and practicing other non-wasteful habits I have a chance of influencing others. People have to realize that the reason for such horrible things as rain forest destruction, cattle ranches, toxic waste, etc. is demand. We as consumers dictate what corporations do. Those who think cor-



porations control us are missing something. We, though hardly significant as individuals, as the consumer masses control corporations. You must remember that corporations exist to sell products. If there is no market for the products, the corporations will cease to exist.

**MRR: What about the members of the band who do eat meat?**

D: Eric's an environmentalist, but he eats the food his mom buys him. Eric doesn't eat much meat. He knows the benefits of vegetariansim and I think he's moving in that direction. I'm not really sure about Jason's beliefs yet, I think he is intelligent and in time will realize what he needs to do. Ali and I basically put preasure on the other members to at least think about it.

**MRR: I understand all the members of the band are straight-edge. How does this influence your music?**

D: We don't want to be preachy. That's pretty much been beat into the ground. It's true we're all straight, but we don't make a point to tell you about it in every one of our songs. It's kind of taken for granted that we're straight. We try to use it as a tool to combat other problems. Straight-edge as a goal is mis-guided. Sure it's admirable, but it's not the goal, just a tool to achieve better things. I write songs about straight-edge as it relates to other aspects of life. People have to realize that straight-edge isn't a necessarily a set of rules, it's based on enlightened self-interest. We are straight because it is in our own interest in the long run. People use drugs, including alcohol, to have a good time in the present. They don't think about the consequenses of their actions on themselves or others. If everyone did, they would all be straight because it is in their own best interest.

**MRR: How about bands that preach straight-edge?**

D: Everyone should be able to speak their mind, and preaching S.E. gives people a chance to find out what straight-edge is all about. However, most of the people who listen to S.E. bands are already straight, so it doesn't do any good to tell them things they already know. I still believe though that if you really believe in something that you should tell people and even though this often comes across as preaching, if someone doesn't want to hear it they don't have to listen. I don't expect everyone that listens to MOO to be straight-edge or a vegetarian. That is not a requirement. The whole point is the maybe enlighten some people. I've noticed that punks, straight-edgers, true skins (non-racist), etc. are becoming more intelligent. That is what this hardcore thing is about anyway, music with a message. I'm trying to take advantage of the fact that many of the kids listening to our music are probobly intelligent and open to new ideas.

**MRR: What's up with your album? It was suppossed to be out in August of last year and it still isn't out.**

D: Yes, it'll be out in Europe on First Strike Records by July 1989 and in America on Doghouse Records hopefully by the same time. We had so many delays and so much bad luck. Every time it looked like things were going to come together, something would happen and just fuck every ting up. First we couldn;'t get a good mix because the engineer was an idiot, then we lost all the money for the record on our Summer tour '88 because we got fucked over by our promoter and our van had a major break down. Then we had to save up the money again to get it pressed, but we also had to pay like $1000 to get it remixed. So I think everything is finally ready now. I to everyone that ordered it and hasn't received it yet.

**MRR: Have you recorded anything else since last summer?**

D: Well, we recorded that radio station tape in East Orange, NJ at WFMU . We are now recording 5 or 6 songs for a new 7" that will be called Rage. I think it is going to be released on Doghouse, but some other labels have expressed some interest in doing a 7" for us, so I'm not sure. Anyway, the new stuff is pretty much on the same line as "Think About Tomorrow" only it is a little more in depth and a bit more raw. I guess we just have so much anger stored up inside from the last year that we released it on these songs. The message is a bit more intense as is the music.

**MRR: Could you tell me about the Skrewdriver controversy? I'm sure you're sick of people bugging you about it, but not everyone knows the whole story.**

D: Well, the 7" Decisions Made was done way back in fall 1987. At the time I wasn't really aware of what Skrewdriver was about. As you know, up until this year Toledo was totally isolated from any hardcore scene. Anyway, Ali went to Boston that Summer and heard Skrewdriver on the radio. The song wasn't racist or anything and he liked it. I even remember liking the song. So one time when we went up to Ann Arbor (the only place you could buy any alternative shirts and records) he saw the shirt and baught it. And he wore it a coulple of times when we played out(Toledo had very few shows). That is it. When we found out Skrewdriver was a white power national front band, we denounced them. When people ask Ali why he wore their shirt, he says he liked their music, because he did. He doesn't own any records or anything and he certainly does not believe in what they believe in.

**MRR: So does MAJORITY OF ONE and the members take a stand against racism?**

D: Yes, that's what we are about, tasking stands against all sorts of stupidity. Racism is one of the most blatant forms of stupidity. Sure there are black people that I don't like, but there are probobly more white people that I don't like because they tend to control most of the power in this country. You cannot condemn a race because of stupid, ignorant members. I judge people by their actions and beliefs, not by the color of their skin, religion, or sexual preference.

**MRR: Are you a skinhead?**

D: That would depend on your definition of "skinhead". I have my head shaved (most of the time), I own (but don't wear very often) Doc Martens, I wear a flight jacket, but I don't share the beliefs of many skinheads. I am not nationalistic. I like where I live and I can't imagine living anywhere else, but to say that I'm better than someone else because I'm an American citizen, that is stupid. Borders tend to cause discrimination and hate which leads to wars. I have pride in myself because of the stands I take and the decisions I've made, I don't have pride in this country's government because it isn't doing it's job. Most of the skins in Toledo share these beliefs, so I guess I'm a Toledo skinhead, and most of the skins I've met on tour our quite intelligent. I consider myself more of a straight-edge kid though. Most skinheads seem to preoccupied with other things and don't really get down to issues that I think are important.

**MRR: Do you guys skate?**

D: Yea, some. Not so much anymore though. Jason is the only one who really skates alot. He is pretty good, I guess, he's sponsored by a skate shop and works at the skate park. I think Ali lost his skateboard. It's kinda funny because our old manager Pat did an interview for a 'zine called A New Direction and he said none of us skated and we thought it was stupid. He also said we thought vegetarianism and animal rights was a bunch of shit. That was the last time I let him do an interview.

MRR: Who do you look up to in the **hardcore scene as being intelligent and having something imprortant to say?**

D: I'd have to say probobly Ray Cappo of YOUTH of TODAY because he's had alot of influence on me. YOT really woke me up to the things going on around me and they deliver their message with so much power it is hard to ignore. Also, Dan from NO FOR AN ANSWER, I've never met him, but his interviews and lyrics show such insights that I am really impressed. Probobly also Kevin Seconds, Ian MacKaye, Tim Yo of MRR. Bobby of SOULSIDE is a great guy and he's very intelligent.

**MRR: Is DOGHOUSE RECORDS back in business?**

D: Yes, as soon as the album comes out we will be officially back in business. We have about 4 new really great shirts ready and some new bands. Clodhopper from Toledo should have a 7" on Doghouse soon and also shirts. A band called Hardball might be doing the same if we can fit them in. All these bands are intelligent and have something to say. MAJORITY OF ONE should have "Rage" out by the end of the summer and possibly we might be doing a Toledo comp or maybe a national comp, we haven't really decided, we've been so busy with the MOO album and shirts.We will also have more people working on it, to get the stuff out right away. Before I was doing it by myself and going to college and working. The response for the 7" and other MOO stuff last year was so great that I got run over, everything fell apart. Eric and a guy named Gregg Marlino have taken over the major operations now and I do alot of the shitwork, it should work out well.

**MRR: Any last words?**

D: Come see us when we tour this summer. If you can help us get shows, please call or write. We should be touring in September, but we'll be playing around the mid-west and maybe some East Coast all summer . Please write if you have any questions on anything I've said here. I'm open to comments and will gladly dicuss anything I've said further. Also, pick up our record, you won't be disappointed.

ALL AS ONE
Judging someone by their race
Is bigotry that I won't face
We are humans all the same
Not set apart by race or fame
Pledge allegience to a nation
Only causes seperation
If the world could see itself
All fighting and seperation
Would be gone-All as One

A NEED TO FIGHT
Such a big man with an ax to grind
Beating on people to unwind
Flying high on your drugs: you cannot be hurt
Laugh at me and the words on my shirt
Violence is a word that you speak
But it's a blanket for your insecurities to sleep
But I'll walk away as you try to fight
And I'll walk away because I know who's right
And I'll turn away as you come to fight
I'll turn away because I don't need to fight
Your safety comes from your pills and your friends
You'll only hurt yourself in the end
So tough with all your friends around
As soon as they leave you're nowhere to be found
The showdown comes between you and I
We stand across the room staring eye to eye
So messed up that you can't walk straight
If only I could peacefully put an end to your hate

# SOCIETY GONE MADD

*We are here with Society Gone Madd at Westbeach Records in Hollywood, California. They are on their dinner break from recording the second side of their first LP, which is entitled "What Do You Care?" The band has been together nearly two years and is from the Los Angeles area. Interview by Jon Peterson.*

**MRR: Who is in the band and where are you from?**

Steve: I'm Steve, from L.A.

Dennis: Dennis from Ohio.

Rob: Rob from New Jersey.

Walter: I'm Walter. I'm from L.A.

Nick: Nick, Arizona.

**MRR: What is the band's history?**

Steve: Me, Rob, and Walter were playing together, and then we found Nick from an ad in the paper. About six months later we found Dennis from an ad in the paper also.

**MRR: How did you get your name, and why does it have two "D"s?**

Walter: We had a song, still do, called Society Gone Madd, it sounded like a good name so we named it that.

Dennis: It has two "D"s because it looks stupid with only one.

Rob: Besides, it also stands for Mothers Against Drunk Drivers. (Laughter)

**MRR: Does that mean you are straight edge?**

Dennis: We'd rather not be "labeled" and "segregated" into different sects; we are in the punk genre and are a bit different than anything out now. I think people should hear our stuff and decide for themselves.

**MRR: I've heard you had some problems with your name. What are some?**

Steve: Most people leave off the second "D" and on one flyer they listed us as Society's Gone Mad. I got a threatening phone call left on my answering machine from a band called S.G.M. because our name's first letters start with the same letters as their name.

Dennis: We are two different bands, so please refer to us as Society Gone Madd! and nothing else.

**MRR: Why are you recording in Hollywood?**

Nick: The guy who is helping us put out the record, Lee Joseph, suggested that we check out Brett of Bad Religion's Hollywood stu- dio, Westbeach Recorders. He gave us a pretty good deal and agreed to engineer for us along with his partner Donnell Cameron.

**MRR: Why has it taken so long to get your record out?**

Dennis: Well, last summer we decided to put out an EP, but after recording and mixing the songs we had a lot of trouble putting together a cover we were satisfied with. So now that we have our cover almost ready for printing and it's almost been a year since we recorded the first side and we have enough new material for another side, we decided to put out a full LP.

**MRR: Are you putting the record out yourself?**

Nick: Yes, for the most part. We are going to be on a spinoff of Dionysus Records called Bacchus Records, hopefully distributed through Mordam. We are paying for putting the whole record together and Lee Joseph and Bacchus will be handling distribution.

**MRR: Are you a social or a political band?**

Dennis: Social, but we have a couple of songs that deal with politics or religion, but these are really social subjects anyway since they both affect society.

**MRR: What is the theme and focus of your band?**

Dennis: Most of our songs constructively criticize society and the way some people live their life and we try to add a possible solution and/or state the way we think life should theoretically be lived.

Nick: For instance, large companies make so much money and pay no taxes and what do they give us in return?

Dennis: NOTHING! Just like a placebo.

**MRR: Who writes most of the songs?**

Rob: Me and Walter wrote the music at first, but then we were getting kind of stale and Dennis came along and gave us a fresh, new sound and a bit more versatility.

Steve: At first I wrote most of the lyrics and some of my friends had some good lyrics we used. Now me and Dennis write the lyrics.

Dennis: On the record, Steve, Rob and I had a share in about half, and I wrote the other half myself. The whole band arranges the way the songs end up sounding.

**MRR: I heard you guys on KXLU the other day. How do you get airplay?**

Dennis: They play "No Peace" and "Society Gone Madd" a lot.

Nick: One DJ said that we were played twice a day, mostly late at night.

Steve: We have a cassette out, and we sent it to them and they play it.

Dennis: Once in a while they'll play our song "Religious Fundamentalists."

**MRR: Have you gotten any response overseas?**

Dennis: Yes. Panx Records in France is supposed to put us on a compilation they are putting together. We've gotten orders for our cassette and our t-shirts from all over the world.

Anyone wanting to order a cassette and/or t-shirt can send $3.50 for a cassette and $8 for a shirt, or $10 for both. All orders include shipping and handling. Make checks or money orders payable to Dennis Reed. Write to: Society Gone Madd/ PO Box 4191/ Burbank, CA 91503.

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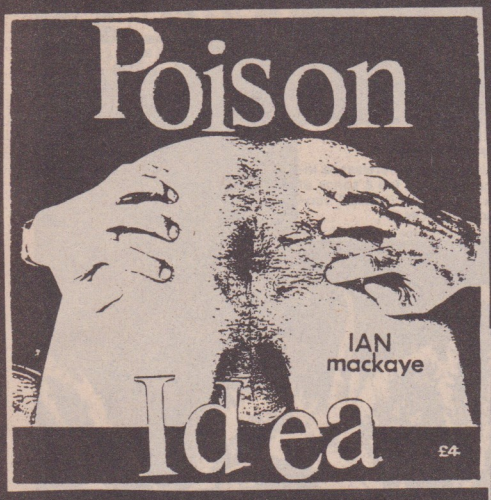


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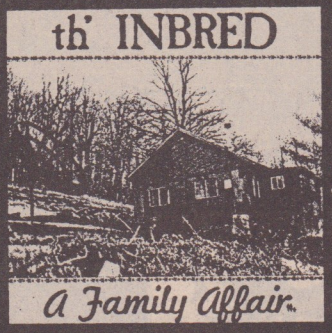


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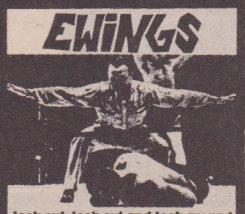


look out, look out and look around
the time is made to strike the ground

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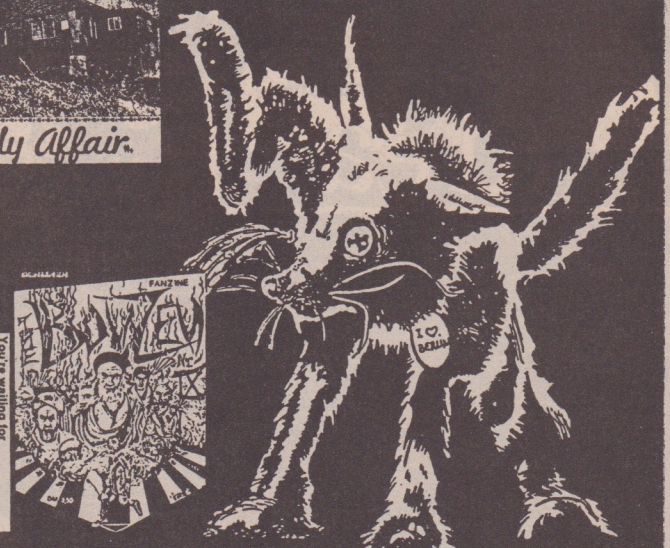


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# MISTAKEN IDENTITY

GREETINGS!!! This is Chuck of MISTAKEN IDENTITY. We are a band from St. Petersburgh, FL. There aren't too many bands from here so we have to travel to other cities in the state to play our shows. We are what most people would call "hardcore", but we are influenced by so many different types of music that we really don't like to be lumped in with all other bands. Our songs deal with what is important to us and what pisses us off, such as the environment, politics, religion, racism, etc. We have been together for about 2 1/2 years (give or take a few months, our beginnings are kind of unclear). M.I. have been playing around the state and are trying to get an East coast tour set up for July/August. We have a demo available for only $4.00 and comes complete with cover collage art by our guitartist, Joe, and lyric sheet.

MISTAKEN IDENTITY is: Dan, guitar; Nick, bass; Doug, vocals; Joe, guitar; and Chuck, drums. Contact us at: MISTAKEN IDENTITY c/o Chuck/ 1301 M.L. King St/ St. Petersburg, FL 33701.

# CONSPIRACY OF EQUALS

Conspiracy of Equals began in November of 1988. All of us, but one, had been in other bands that hadn't worked out because of one thing or another. We feel really comfotable with this band because we're all close friends, and generally have the same ideas and attitudes.

Our band hopess to project thought and ideas about issues concerning us all. We address social evils such as racism and sexism, and inhumanities such as vivisection and governmental oppression. We don't think we know everything, or for that matter anything. We just like to share our ideas with others. Also, we don't just deal with things on a thinking level. Everyone, except the drummer, is a vegetarian and work in different ways to stop animal torture. In addition, we individually attend different demonstrations year-round.

Our musical influences are: C.O.C., Neurosis, Poison Idea, Christ on Parade, Black Sabbath, etc. We are lyrically influenced by any band with an intelligent and positive message.

Our members include: Chris (drums), Sponge (vocals), Felix (bass), and Jason and Larry (guitars), who also play with Last Option.

We recently recorded a 4 song EP due out in late summer, on Soulforce Records. Also, we will be on an upcoming double EP from Hippycore with tons of other bands. Our EP can be purchased for 3 smacks ppd. from: Soulforce Records/ P.O. Box 10094/ Scottsdale, AZ 85271.

For interviews or friendly people, write to: Conspiracy of Equals/ 1901 E. Delta Ave./ Mesa, AZ 85204.

*Grand Illusion*

*Big Brother laughs, the grand illusion, is enticing you*
*Follow like sheep, mass deception, do what your told*
*Don't want to think, that would be to hard, to think for yourself*
*Under a blanket, be a good Christian, fall in the trap*
*Man at the top, pulling at your strings, time to cut free*
*You can't complain, because you're so free.*
*Officer Friendly is breathing down your back His authority and power has driven him mad*
*Now part of the illusion is that he will help*
*But he is there to keep you in step*
*Do what your told and try not to think*
*Pay your taxes and nothing will happen to you*
*At the point of a gun you must pay your dues*
*Crime is legal for the almighty state*
*Just go to church, you'll learn to relate*
*You can't complain, because you're so free*

# EQUALS

*Questions by Marc, Translation by Marc*

**MRR: First of all,who are you and where from?**

Saur: We are so called "Krauts" from Freiburg,West Germany. Well, we grew up together and founded the band Schpooostik Hospital in summer '87. The members are: Markus Lau on bass, Clemens Föhrenbach on drums and finally Clemens Saur (me) on guitar.

**MRR: In May, '89 you released a 7" EP with 32 songs on T42 Records; did you release anything before that?**

Saur: Yeah, 3 really great, ripping demos that are still available. GET THEM at a really cheap price from Markus.

**MRR: How is the scene in Freiburg?**

Saur: Well, there is a bigger commercial hall called "Cräsch", where some hardcore gigs take place. And there are also 3 youth centers in the surrounding area.

Lau: I don't think the scene is too good here.

**MRR: You do play very fast and chaotic; why?**

Saur: We're too stupid to play other music, ha ha, no, really we do enjoy it very much, you know, just for fun. Besides Schpooostik Hospital, we all play "real" music like softpunk, metal and jazz.

Lau : It's a good compensation to other music. It's a lot of fun to play very fast, hard stuff nearly without concept, especially at live gigs.

**MRR: Is there any connection to the British noisecore "wave" like inspiration?**

Saur: Well, there is no connection at the moment, but the influence is there, somehow. But we do not copy bands like Napalm Death, we always wanted to create our "own" sound. You will notice that if you listen to our stuff.

Lau : I think we are not as serious as most British bands. We play most of our music spontaneously and leave it that way. Me and Föhri founded the band in '87 and didn't know any of those so-called noisecore bands by that time. Later, we heard bands like Napalm Death and were really shocked that they sounded like us.

**MRR: Your lyrics are mostly very short and funny; why?**

Saur: Why not? Of course they are short and funny, but most of them do tell about our way of thinking.

Lau : The lyrics, too, are very spontaneous. Lyrics are important but deeds are a better language.

**MRR: What are you doing besides being noisy?**

Lau : I'm cooking in a restaurant, what is not too funny and I'm active in Robin Wood.

Saur: I'm still at school. Clemens Föhrenbach is absolving a "poisoner" school and is a very active sportsman.

**MRR: Finally?**

Saur: Think and ask, love and peace, greetings to all our friends all over the world. Contact us!

**Markus Lau/ Kirchstrasse 57/**
**7800 Freiburg, Brsg/ W. Germany**

# NEW BANDS

# Orifice

Orifice, a Philadelphia-based band, has been in existence now for two years. Their sound is a combination of industrial, punk, pop, gothic, and rock, which they call, "Machine Shop Rock." The five members were interviewed in June by David Lewis.

**MRR: Who are the members of Orifice?**
Bryan Willette: Vocals, guitar, and lyrics.
Grant Acker: lead guitar, and feedback.
Frank Phobia: drums, and metal percussion.
Pete Danz: Bass guitar.
Don Glass: Drums, and metal percussion.

**MRR: Who are your musical influences?**
Grant: The sound of the Earth in its course around the Sun.
Don: Bauhaus, Killing Joke, Swans.
Pete: Sonic Youth, Swans.
Frank: Drumming wise?...Butthole Surfers (they have two drummers too), Big Black, Foetus, Naked Raygun. Most stuff I listen to has no influence on what I do in Orifice.
Bryan: Newspapers, T.V., Exxon, vindictive women, scummy men, religion, Sex, and Death...

**MRR: Is it true, Bryan has a pierced nipple?**
Bryan: Yep, just one.

**MRR: Some people have labled Orifice as an "Art Band"due to the fact that most (four) of the members are involved in the visual arts. So are you "Art Fags" or what?**
Pete: I'm the only "Non Artist." Probably the drummers are.
Don: No. Were not "Art Fags". But I guess we do some art faggy things.
Grant: What does "Art Fag" mean?
Bryan: Were artists in the sense that Orifice is a creative process, our songs have been inspired by individual pieces of art, and the songs themselves often become the basis for visual art projects. The whole thing is intertwined. It doesn't matter what medium an artist is working in, all that counts is their creative process. So, yes, wer'e an "Art Band," as to whether or not were fags, none of us fuck guys, so the answer is no.

**MRR: What is the bands connection to Kenny Inouye? (Ex- Marginal Man?)**
Frank: He and I had a mutual friend, then Marginal Man, and my other band, Anthrophobia, and Love Battery (Bryan's Ex- band) played an amazing show together in Philly and hit it off. We stayed friends, and when he got into producing, and became Orifice's producer in the studio for both our cassette releases. He's a great, fun guy, and very knowledgable on technical stuff in the studio.
Bryan: I met Kenny six years ago, when I lived in Michigan. My friends and I booked Marginal Man for a show in Grand Rapids. Marginal Man drove from D.C. to West Michigan and back for a two hundred and fifty dollar guarantee. I thought, God, what dedication. These were cool guys, and I tried to stay in contact with them, after I moved to Philadelphia. Kenny is a cool guy, a hard worker who is full of good ideas.

**MRR: What do you do for fun, since Orifice is such a "dark " and " evil " band... have any hobbies?**
Frank: Skateboarding, making tapes, music, art, writing lyrics (for Antrophobia).
Don: Bicycles, and I have two comic books out of my own comics.
Grant: Eating.., and music.
Pete: Toys, watching ice hockey, playing Emperior. I paint, work in stained glass, run and drink Rolling Rock beer.

**MRR: The aura around Orifice music is very serious, you are certainly not a funny party band. Are you guys really serious about your music and lyrics?**
Grant: I don't know what the lyrics are until we go into the studio. I don't relate to them.
Frank: I'd detached from most of the lyrics, but I like them. I'm serious about the band. I don't like doing anything half-heartedly. As for the dark, depressing angry, violent aura of the band, it makes me smile.
Pete: The mood is serious, but it's like bitter humor at times. The mood is basically how I feel about life in general.
Bryan: The things I write about for the most part, really do happen. So, yes, I take the lyrics, and the music very seriously. If I didn't release them with my music, life, daily horrors would eat me alive.

**MRR: Are you a political band?**
Don: No, I don't think so, hardcore has run that into the ground.
Grant: Everything is political.
Frank: I have my own political views, I don't think any are expressed in this band,

**MRR: Even though the band doesn't have any vinyl released yet, you guys have played outside Philadelphia quite a bit. What have been your experiences and where have you played?**
Don: Delaware, Pittsburgh, Allentown, PA., Maryland, Philly, Chicago. Chicago was great. We did two shows with Naked Raygun, played to over 2,000 people and got paid really well.
Pete: I like playing outside of Philly, because the audience doesn't personally know us, so they are more objective.
Frank: I love playing new places. We played a show at a roller rink in Delaware, it was a lot of fun. In Chicago, we got to play two great big shows. The sound system was great! Naked Raygun are great people, plus our ex-bassist, John Bergin flew in from his new home in Kansas City, MO to play his last shows with us. It was a nice show to play with him. John and Bryan did the artwork for Naked Raygun's "Jettison" LP. Plus, Bryan has been friends with them for years, so that is why we got the privilege of playing with them.
Bryan: Road trips are great, you get to meet fine people, and get the kind of experiences you can't get just hanging out with the people you already know.

**MRR: What is the future for Orifice?**
All: Tour in August 1989!!
Pete: A record soon. Hopefully?!!
Bryan: We are working on a big performance piece called "Sadistic Icons." It involves, film, live actors, and dancers. Orifice will just be like a soundtrack for the event going on around us.

**MRR: One last question, Frank, does it bother you when reviews, fans, and others compare the two bands you are in?**
Frank: Yes, and no. I am flattered that people realize I am in both Anthrophobia, and Orifice, but I don't think the bands are similar, and I sing and play guitar in Anthrophobia, and I play drums and metal percussion in Orifice. I write all the lyrics and some music for Anthrophobia, I don't write any lyrics for Orifice, and hardly come up with any music for Orifice. Both the bands mean very much to me, and I hopefully will be involved with them both for a long time.I love both bands music, but they really are very different.

**MRR: Any final comments?**
Frank: Please come and see us on tour in August.
Grant: Write to me and tell me lies.
Bryan: The uses of pen points, so some people think, are restricted to scrolling, and dabbing. Though perfectly useless without any ink, they are quite well adapted for stabbing.

Contact Orifice at: Orifice: 725 S. 4th Street, Philadelphia, PA 19147. (215)546-0862, or (215) 592-8278. Stuff for sale: Orifice-first demo-$3.00 ppd. Orifice-"A Pretty Nice Guy...A Really Good Liar" Cassette-$4.00 ppd. Orifice-T-shirts (black shirt, white ink) M-L-XL-$8.00 ppd

*I Am The Machine* by: Bryan Willette

*Been here a long time.*
*Same shit everyday-*
*I only work here-*
*It's just my job.*
*If we do as were told-*
*we'll never grow old.*
*I am the machine-*

*The factories are cathedrals-*
*We sing hymns to god-*
*Can you hear us sing?*
*We sing to ourselves.*
*We are all the same.*
*We never change,*
*I am the machine.*

*Everyday I build myself-*
*Everyday I kill myself-*
*We are one in all-*
*We are all in one.*
*I am so beautiful*
*I am so horrible*
*I am the machine.*

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# NEW BANDS

## MOMIDO7

Hi all you out there! We want to let you know about MOMIDO7.... The band was formed in late Dec.'88, when DIE SCHWARZEN SCHAFE split up for a while. Their former members Armin (voc.) and Mark (dr.) joined Lena (voc.), Gühli (bass) and Tommy (guit.), who are organizing independent gigs in Düsseldorf's AK47. In January '89 we went into the studio, having practised 9 times, to record two songs for the international compilation LP Screaming For A Better Future, which we released on our own little label Campary Rec. On this label we already released singles for/with: INFERNO, D.S.S., EROTISCHER STUHLGANG, and the a.m. LP, which was our first int. project. A second one with bands like SCREAMING FOETUS (S.A.), LIFE CYCLE (GB) and NAFTIA (Gr.) and more, should be ready in January '90.

### You Say.

YOU SAY YOU GOT SO MANY PROBLEMS
LIFE'S JUST HASSLE + SWEAR
YOU SAY EVERYBODY HATES YOU
NOTHING SEEMS TO GO YOUR WAY
.....THE SHIT YOU HAVE TO CLIMB THRU
IS THE SHIT YOU CHOOSE TO TAKE
AND THE PROBLEM YOU SUFFER FROM
.....IS THE PROBLEM YOU MADE
YOU'RE ADDICTED AND ON THE DOLE
EVERYTHING IS JUST A BIG BORE
YOU SAY YOUR HEAD IS A BLACK HOLE
AND NOBODY REALLY LOVES YOU

Back to MOMIDO7. We're interested in being part of a worldwide kind of network of human beings, even if we recognize that cooperation could be better. But still try it in this sucking scene... As MOMIDO7 had the chance to go on a 7000 km. long tour crossing North Germany, Denmark, Sweden, Finland and Norway, we started in late April together with GNÄGNÄ from Switzerland. It was really great, we organized the tour with the help from active people in Scandinavia, and except one in Sweden, no gig was cancelled. Unfortunately our guitar player was not able to deal with the touring situation, he was getting stranger and stranger, and after some serious trouble in Vaasa, Finland, we collected money for his train ticket and he went back home the other day. After that we all felt better, quite hard to explain in a short story.. Ramon GNÄGNÄ took over the guitar, and after practising just once with us, he did us a great favour with playing brilliant.

Ya, back home from travelling we had to say goodbye to drummer, who moved to Bavaria. After suffering a month without any band practice, we found a new guitar player, Thilo, and a new drummer, Ralle. This was what we needed now we're practicing again, and hopefully play live again on a benefit gig for South African Aparthate-victims in September. Shortly after that we're gonna record our first LP, and are going on tour in Germany between 6-15 Oct. together with KLAMYDIA from Finland. Our lyrics are concerning modern slavery, addiction, human politics and much more.

If any musicians are interested to organize tours for each other (low cost tours, of course), or to have their soundmaterial distributed on a small, but effective level, just write us to swap adresses, tapes records, videos, shirts, anything. MOMIDO7 Cichowsky + Gühlholtz Kiefernstr 23, 4000 Dusseldorf1 W. Germany.

## SLAG

SLAG is a four piece from State College, PA consisting of: Mike Banfield - guitar and vocals, Len Jarabeck - guitar, Goerge Draguns - bass, Neal Witmer - drums.

SLAG came into existence in March of 1988 when George and Len quit Heart Of Darkness to form a new band. They were joined shortly by Mike and Neal. By August, we decided to start trying to get shows, and to this date we have only played sporadically in the surrounding areas. Len has just graduated from Penn State University with a degree in history, George and Mike are still working on theirs, and Neal works construction. Yes, there are three history majors in the band.

As for the philosophy behind the band, we try to write music that is heavy, powerful, weird, and original. Lyrics deal with personal rebellion / trying to figure out just what is going on in this world, and more often with the feelings that come about in the process (confusion, depression, loneliness, doubt, frustration, etc.). The main point is to have a strong emotional impact. Groups that band members listen to: Melvins, Rollins Band, Rapeman, Fugazi, Blast!, C.O.C., etc. Playing live, we like to be as energetic as possible.

We have a demo out, "I Want Some Life", available for $4.50 ppd. We are also planning to record soon for a 7". Anyone that can help us get shows please contact us. We would like to play out as much as possible. Also, t-shirts with the logo are available for $5.50 ppd. To all of those interested, you can contact us at: SLAG, PO Box 10552, Calder Sq., State College, PA 16805. For booking info, contact Mike at (814)867-8803 or Len at (814)867-8803.

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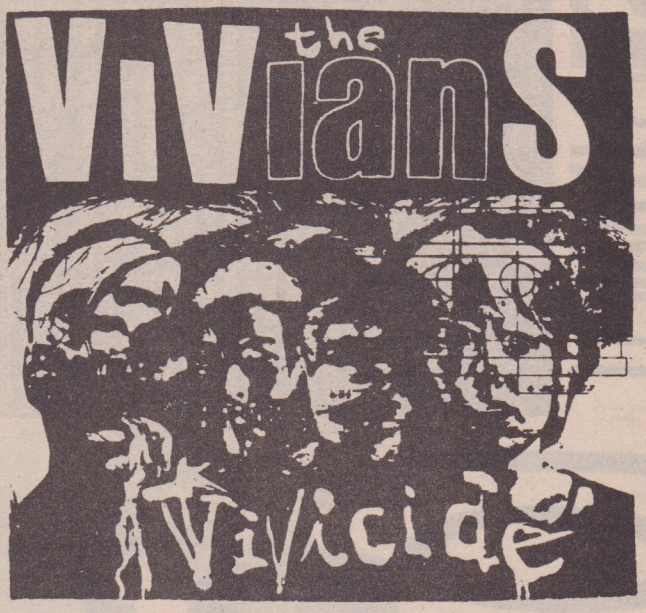


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# THESE GUYS ARE NOT NICE PEOPLE

This is N.N.P. (Not Nice People). N.N.P. is a contradiction because we don't know what we stand for, but we are nice guys.

N.N.P. formed after we got inspiration from a shit metal band we saw. Dave Wasoka and Franz Silas are the two forming members. Franz on Guitar and Dave on vocals. Mike Kiernan joined later on drums. Dave is inspired by the Ramones; Franz is inspired by Dan Quayle; and Mike is inspired by the Smiths. We reside in Naugatuck, and Beacon Falls CT.

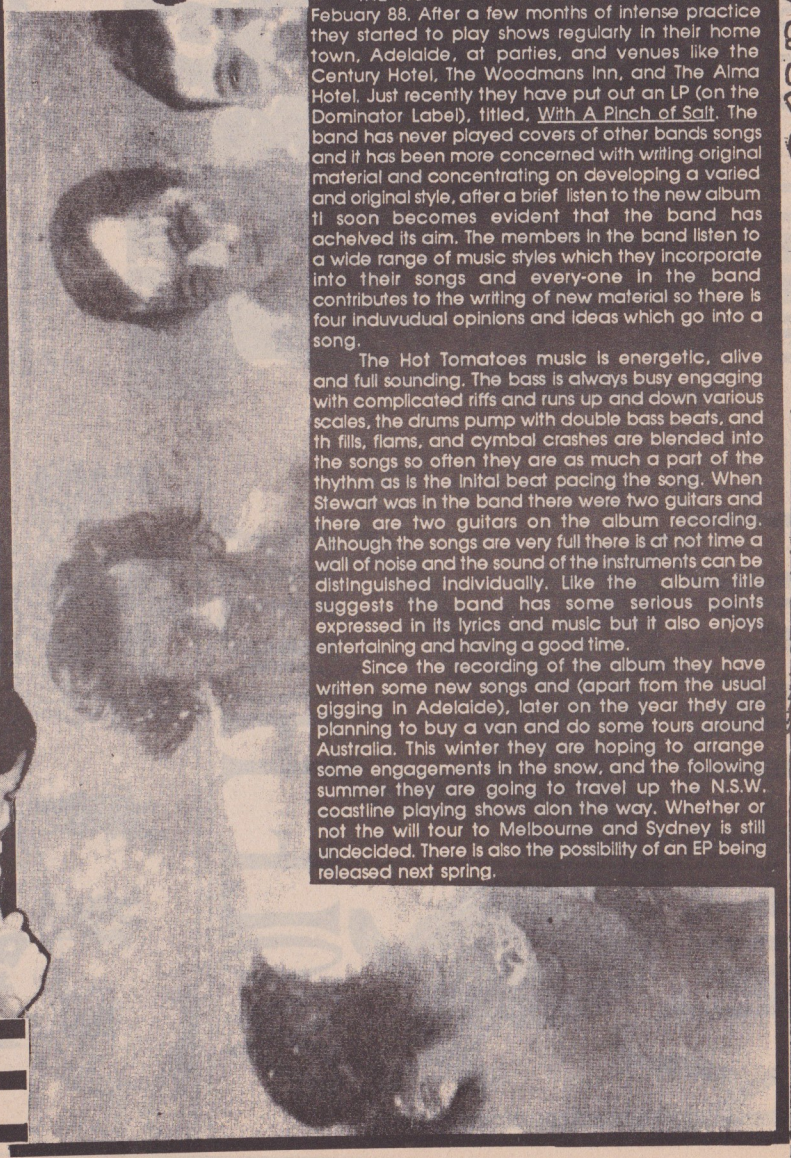
We'd like to hear from you. All letters will be answered. Also get info on N.N.P.'s ep "Pyridoxine". Write to; N.N.P. c/o Michael Bredan Records, 80 Cliff St. Naugatuck, CT 06770.

# ARMED RESPONSE

Armed Response is a band from New Orleans, La., well really Metairie, but we are close enough to New Orleans to say that we are from there. We are just a bunch of high school kids having our fun while we can. The band consists of Mike Dares, 17, on throat, Gary Mader (me), 15, on bass, Mark Harell, 15, on guitar, and David Beach, 16, on drums. Armed Response started off as a few friends jamming with instruments that we didn't really know how to play, but eventually, we, figured it out. In June of '88 we started to take a more serious path with our music. Mike pretty much got things together. This is when we picked up David. Since then, the line up hasn't really changed except for the fact that we lost one guitarists after our first show. Now we are a 4-piece band. Our first show was in late October of '88 with Catch 22 and now broken up, Suicidal Overdose. From then on we've done shows about once a month.

We've been described as having an old hardcore sound. We are influenced by bands like Corrupted Morals, Raw.Deal, Life Sentence, Th' Inbred, and other stuff. The lyrics deal with things like police brutality, the horrors of war, the corruption of our government(but we do still love our country), child abuse, and other topics. Most of our lyrics are more or less on a personal level. We try not to get too rapped up into politics because we really aren't clear enough on some things to say anything about them. We try to write stuff that is on our level of intelligence. We have a 12 song demo out right now for $4 plus 50¢ postage. We also have two sided shirts, but we are still trying to figure out how to mail them. Write to us for info on that. We should be back in the studio in late August to do our second demo. The music that has been done for this tape so far has come out pretty decent. If you would like more info on us, write to, Armed Response/ c/o Gary Mader/ 4304 Richland Ave/ Metairie, LA 70002.

# HOT TOMATOES



The Hot Tomatoes (with a pinch a salt). The Hot Tomatoes are...Giles: bass, ex-Filthy Scumbags. Michael: Pittman drums, ex-Filthy Scumbags, Mark: vocals, ex-Mudmen, Scott: guitar, ex-Mudmen. *Stewart: guitar, ex-Filthy Scumbags was in the band (as a five piece) for the first year.

THE HOT TOMATOES formed on the 1st of Febuary 88. After a few months of intense practice they started to play shows regularly in their home town, Adelaide, at parties, and venues like the Century Hotel, The Woodmans Inn, and The Alma Hotel. Just recently they have put out an LP (on the Dominator Label), titled, With A Pinch of Salt. The band has never played covers of other bands songs and it has been more concerned with writing original material and concentrating on developing a varied and original style, after a brief listen to the new album tI soon becomes evident that the band has achelved its aim. The members in the band listen to a wide range of music styles which they incorporate into their songs and every-one in the band contributes to the writing of new material so there is four induvudual opinions and ideas which go into a song.

The Hot Tomatoes music is energetic, alive and full sounding. The bass is always busy engaging with complicated riffs and runs up and down various scales, the drums pump with double bass beats, and th fills, flams, and cymbal crashes are blended into the songs so often they are as much a part of the thythm as is the inital beat pacing the song. When Stewart was in the band there were two guitars and there are two guitars on the album recording. Although the songs are very full there is at not time a wall of noise and the sound of the instruments can be distinguished individually. Like the album title suggests the band has some serious points expressed in its lyrics and music but it also enjoys entertaining and having a good time.

Since the recording of the album they have written some new songs and (apart from the usual gigging in Adelaide), later on the year they are planning to buy a van and do some tours around Australia. This winter they are hoping to arrange some engagements in the snow, and the following summer they are going to travel up the N.S.W. coastline playing shows alon the way. Whether or not the will tour to Melbourne and Sydney is still undecided. There is also the possibility of an EP being released next spring.

NEW BANDS

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*By East Bay Eric*

## IT'S VERY TOUCH AND GO

Hardcore. When I see the word "Hardcore" or its cousin "Crossover" on a record, I usually flip to the next one. Why? Well, to me, a lot of today's current HC crop is quite boring and contrived. So, with all the hoopla about N.Y. and L.A. "S.E." Hardcore and the several letters I have received complaining about the lack of "Hardcore" record coverage, here is an article on the forerunner of early hardcore labels, the infamous Touch & Go records.

Hailing out of the Midwest (which of course was no stranger to punk music, Ohio being the home/ birth place to the PAGANS, DEADBOYS and DEVO) Touch & Go released a flood of great HC vinyl in the early '80s and continues to this day releasing records by bands such as BIG BLACK, BUTTHOLE SURFERS, KILLDOZER, etc.

Originally it starting as a fanzine out of Michigan (called of course, Touch & Go) run by rock n roller/collector/sicko/Abba fan/Meatman Tesco Vee (whose article in MRR # 15 was one of my personal influences for collecting) who started the label to finance the first NECROS EP. At one point NECROS bassist Corey Rusk took over the helm of Touch & Go; he still runs it to this day. It is not known, however, exactly at what point Corey took over T&G because different releases have different addresses. It is safe to say however that all releases with Maumee, OH, are Corey's and those from Lansing, MI, are Tesco's.

Much has been said about the collectability of certain T&G releases, especially the often mentioned 1st NECROS 4 song EP and the FIX - "Vengeance" single. I don't think I have to mention the details of their rarity because that was done in a previous "Scumpit". However, I will add that there is a alternate of the "Sex Drive" EP picture sleeve called the "Sex Pistols" PS that was mentioned in Tesco's MRR article as being only 6 made. Most of the other T&G releases vary in rarity, some being more rare than others by way of # pressed. Most of the rare releases (#3-#8) fall in the $30-$80 price range, and later releases fall within the $10-$25 category. Of course the 1st two fetch prices in the three-digit category,. For example, I recently bought another "Sex Drive" EP in VG+/M- (record/PS) for $350! At the last Gilman record swap I saw a bootleg of "Sex Drive" and it differed in the following ways from the original: 1) the original does not say "Sex Drive EP" on the cover, 2) the original does not come on red vinyl, 3) the labels were different (I can't remember how!), and 4) the back of the bootleg sleeve has one of the lyric sheet pictures on it. So if you think you got a deal on a "Sex Drive" ya better check it out!

Lastly, if you're a serious collector of HC and haven't checked out Touch & Go, do it now! Most of their early releases are hard to get but they are well worth the time, effort and/or money you may have to spend in acquiring them. Here is a "collector's" discography featuring only the out-of-print and highly sought after items pre-1984.

Note, I have now begun to list the songs on all 45's/EP's to help in identifying certain records.

Next month will be a feature on Midwestern Punk/ HC!!!!

### TOUCH AND GO Incomplete Discography (Only OOP items listed)

# 1 NECROS - 4 song EP (commonly called "Sex Drive" EP) released in 1981. Songs: "Sex Drive/ Police Brutality/ Caste System/ Better Never Than Late". 100 made. Notes: Comes in a red cardstock folded PS. Does not say "Sex Drive EP" or come on red vinyl. If yours fits the above description you have a copy of the bootleg.

#2 THE FIX - Vengeance/ In This Town released in 1981. 200 made. Notes: Comes in a printed and folded red paper PS.

#3 NECROS - 9 song EP (commonly called "I.Q. 32" EP) released in 1981. Songs: "I.Q. 32/ Youth Camp/ Peer Pressure/ Race Riot/ Wargame/ I Hate My School/ Past Comes Back To Haunt Me/ Reject/ Public High School". 3000-4000 made. Notes: 3 different colored labels (green, tan and white) differentiated the pressings. Special 100 made "Fanclub only" PS was issued.

#4 various - Process of Elimination released 1981. Songs/bands: NECROS - "Bad Dream"/ MEATMEN - "Meatmen Stomp"/ NEGATIVE APPROACH - "Lost Cause"/ YOUTH PATROL - "America's Power"/ TOXIC REASONS - "Riot Squad"/ VIOLENT APATHY - "I Can't Take It"/ McDONALDS - "Minature Golf"/ THE FIX - "No Idols". Notes: 2 pressings, 2nd pressing picture sheet tells what bands on the EP have broken up since the first pressing.

#5 THE FIX - Jan's Rooms EP released in 1982. Songs: "Cos the Elite/ Truth Right Now/ Signal/ Off To War." Notes: 2 different lyric sheets, one xeroxed and typed, while the other is printed, handwritten and hand spray painted.

#6 MEATMEN - Blud Sausage EP released in 1982. Songs: "Tooling For Anus/ 1 Down 3 To Go/ Snuff 'Em/ Becoming A Man/ I've Got A Problem/ I'm Glad I'm Not A Girl/ Dumping Ground". Notes: This was later put on the Meatmen LP.

#7 NEGATIVE APPROACH - 10 song EP (commonly called "Can't Tell No One" EP) released in 1982. Songs: "Can't Tell No One/ Sick of Talk/ Pressure/ Why Be Something That You're Not/ Nothing/ Fair Warning/ Ready To Fight/ Lead Song/ Whatever I Do/ Negative Approach". Notes: This is now available on the reissued cassette version of the "Tied Down" LP.

# 8 MEATMEN - Crippled Children Suck EP released in 1982. Songs: "Blow Me Jah/ Mr. Tapeworm/ Orgy of one/ I Sin For A Living/ Crippled Children Suque/ Spread Cat Boogie #2/ Meat Crimes". Notes: Read the inscription!!!!

TG/ SPECIAL FORCES #1 L7 - EP. Notes: The alternative release label "Special Forces" only lasted one release.

#9 NECROS - Conquest For Death/Take 'Em Up released in early '83. Notes: This features a different take of the title track as well as an unreleased B-side. (It later was put on the German pressing of "Conquest" LP.)

#10 BLIGHT - 6 song EP released in October 1983. Songs: "The Dream Was Dead/ The Real World/ Be Stupid/ Bludgeon/ Prophet of Doom/ Seven Winds Over the Gobi Desert". Notes: This band featured members of the FIX with Tesco of the Meatmen, but BLIGHT was more industrial sounding than those two bands.

#11 FLESH COLUMNS - 4 song EP released Nov. 1983. Songs: "Where Did They Go?/ Muammar Khadafi/ Time's Up/ Ban Nestles Products".

#12 TESCO VEE - Dutch Hercules 12" EP released Nov. 1983. Notes: Issued on green vinyl.

T & G LP #1 MEATMEN - We're the Meatmen, and You Suck LP released early 1983. Notes: 1st pressing sold out in 1984; 2nd white vinyl pressing was put out. It has been kept in print ever since.

LP #2 NECROS - Conquest For Death LP released June 1983. Notes: Supposedly 10,000 made. It was reissued in Germany by Aggressive Rock Productions.

LP #3 NEGATIVE APPROACH - Tied Down released summer 1983. Notes: re-issued in 1988 with a purple cover (original is green).

Also of interest: BUTTHOLE SURFERS - "Another Man's Sac" LP (on clear vinyl), RAPEMAN - 7", BUTTHOLE SURFERS "American Woman" (clear vinyl freebie 5" given away with the video).

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This is a brief history of Positive Force DC which hopefully should help to explain how we became what we are today.

Positive Force was organized in late May 1985. It coalesced out of elements of the DC "No Business As Usual" group, the Bethesda-Chevy Chase High School Student Union To Promote Awareness and various concerned members of the DC punk community. Positive Force coincidentally came into being at the same time and shared in the spirit of what was called "Revolution Summer", the resurgence of DC's positive/creative punk community. Our initial purpose was two-fold. First of all, we aspired to be an umbrella group for creative political protest by young people throughout the DC metro area. Closely tied to this was a second purpose: to help revive DC punk by injecting more socio-political content, creativity and action into a then stagnant, even degenerating, violent and apparently directionless "scene."

Positive Force was initially inspired by the ideas of the Better Youth Organization in LA and, most directly, by a March 1985 article in MRR about Positive Force-Las Vegas. That article spoke of Positive Force as an idea for a "network of affinity groups" across the country, and we adopted that vision, seeing ourselves as one of what hopefully would be a large number of such groups helping to turn punk's rhetoric about change into action for change. (NOTE: Although we have much respect for many of the people who started Positive Force Records, we are not now, nor have we ever been, directly connected to their work. We thank Kevin Seconds, in particular, for his inspiration and for the use of the Positive Force name.)

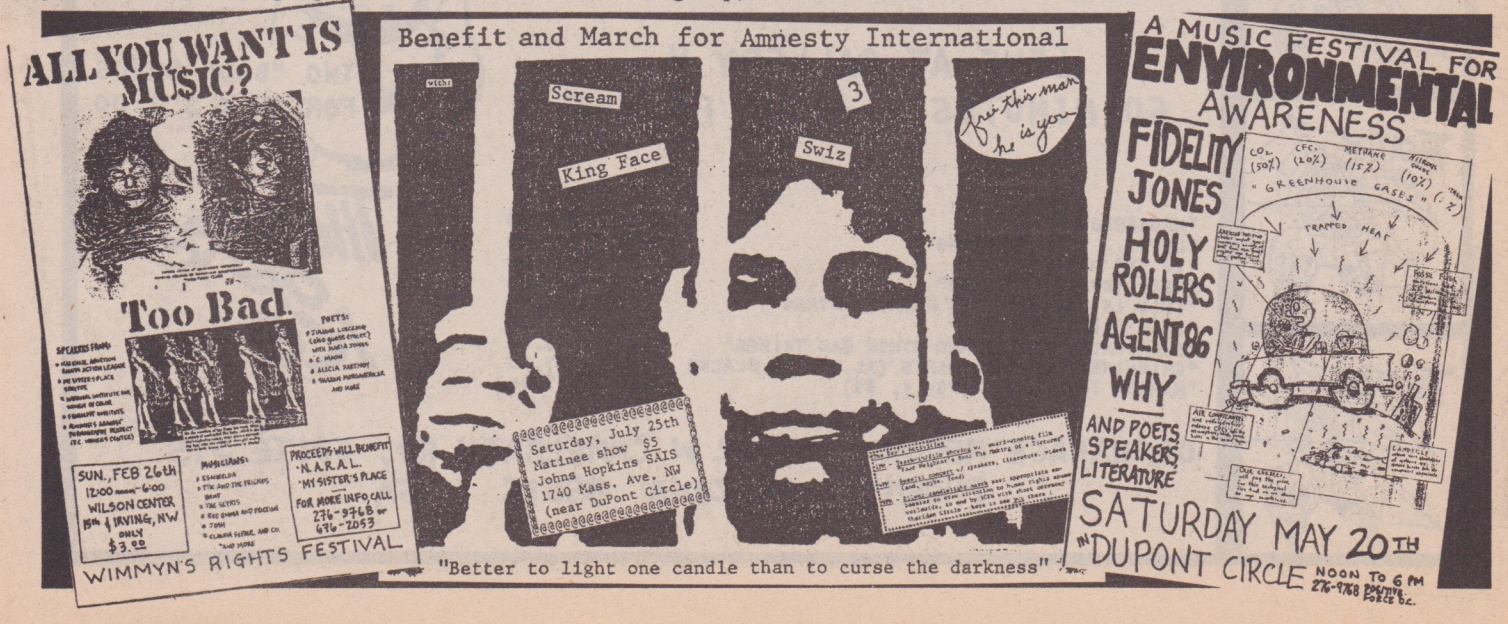
In the beginning, we were a volatile mix of anarchists, communists, more-or-less-politicized punks, high school activists and assorted others brought together by a desire for change and believing that change was made more possible by co-operative effort. Our first public meeting took place on June 15, 1985 at the Washington Peace Center, which is based in a Quaker church.

As you can see from the above, we had no clear ideology or direction beyond supporting the general idea of young people working together to create a better world. This was a simple but powerful idea although, given the differences within the group, working together was not always easy. We did it nonetheless, and our first activities included further "No Business As Usual"-type demonstrations, direct work with the homeless, festivals with bands, poets, speakers and literature, including a magazine called "Off Center", benefit concerts as well as less publicized, humorous/disruptive "Cultural Terrorist" actions.

The years since then have been tumultuous, with many ups and downs. Many, many people haved moved in and out of Positive Force and the group has slowly but surely been transformed into a more unified whole. We have become deeply rooted within DC's fertile alternative music community and have worked through music and other forms of personal creativity to touch people's lives and work for change.

It would be impossible to describe one "typical" Positive Force event, since our activities--be they benefit concerts, demonstrations, teach-ins or whatever--are intended to be always evolving, always trying new approaches. However, here are a couple of examples of our events.

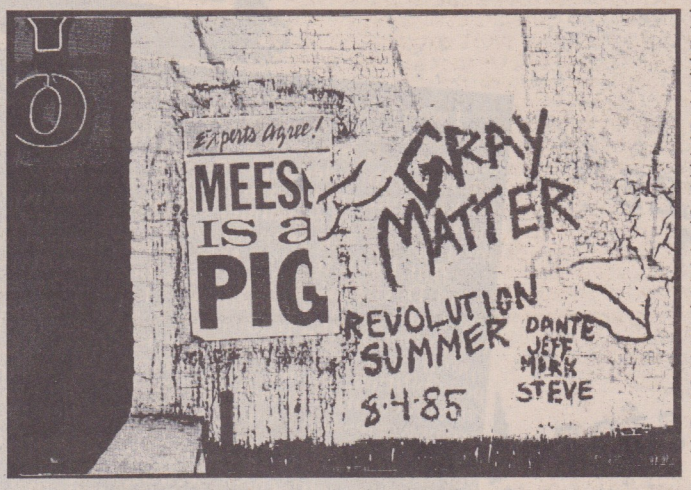
First of all, we have done a series of demonstrations at local McDonald's. These are designed to be simple yet dramatic and able to be done with as few as six people. Two people, dressed in McDonald's uniforms (purchased for about $1 at local thrift stores) with a large collection of McD's trash (picked up off the street) safety-pinned to them station themselves in front of the restaurant with a large banner that says, "BOYCOTT MCDONALD'S". One other person, dressed all in black, stands off to the side, beating out a simple repetitive beat on a drum. Other people (as many as you wish) stand in a line facing out onto the street either holding signs that say "McDeath", "McCancer", "McGreed", or some such, while others stand silently in black pants and white shirts with a blood red "$" painted on them and blindfolds over their eyes, signifying our complicity in the murderous trade of McDonald's. Finally, two other people hand out flyers detailing the reasons for our opposition to McDonald's and other fast food chains to the people passing by. Since the rest of the demonstration is intended to be silent (save for the drum), the flyer people are responsible for conversing with the police or other authorites, should they decide to harass our



entirely legal demonstration. We stay for one hour at a high traffic time for the restaurant and then, on a signal, leave quickly and silently. We have done this type of demonstration numerous times and it is easy for us--or you for that matter--to replicate. Moreover, it is clear that we have been able to reach some people through this type of creative, provocative yet non-strident, non-violent action.

Perhaps Positive Force is known best in DC for our benefit concerts. While we care very much about the creative expression of the music in and of itself, we are also very conscious of trying to make our shows more that just concerts that are "rockin" and that "incidentally" raise money for a good cause--we try to make them consciousness-raising and action-causing events. (In addition, our shows are always all-ages and cost no more than $5. Positive Force workers pay admission like everyone else.)

One of our most ambitious concerts was a benefit for Amnesty International in July 1987 with Scream, King Face, 3 and Swiz. The concert was a matinee, which began with a teach-in and film showing in a room next to the hall itself. We had literature tables set up outside the doors to both rooms and an Amnesty International photo display set up so that everyone had to pass by it in order to enter the show. After the teach-in, we had vegetarian food and fruit juices from a local coop in that room and, during the break between each band, sold food and played Amnesty International videos in that room. We also had speakers (by prior arrangement with the bands) before each of the last two bands and, because we chose bands who really cared about the issue, the bands themselves spoke out from stage about the purpose for the evening. Indeed, the headliner, Scream, did a set specially tailored to the issue and, when the crowd was calling for them to do an encore, urged them to go on the candle light march that followed immediately after the show instead. The march began with Positive Force passing out candles to roughly 100 people who came with us in a silent march past a dozen embassies of countries particularly involved in the abuse of human rights. Again, a flyer detailing the abuses of each and how to get involved with Amnesty's work had been prepared and given out to all those who entered the show. They now were handed out to the people we passed on our march which ended with a short rally in Sheridan circle, site of the murder of Orlando Letelier and Ronni Moffit by the Chilean secret police with probable complicity or, at least, foreknowledge of the CIA. While the evening ended with more than $500 raised for Amnesty, we were especially happy because it seemed far more than mere money had been raised.

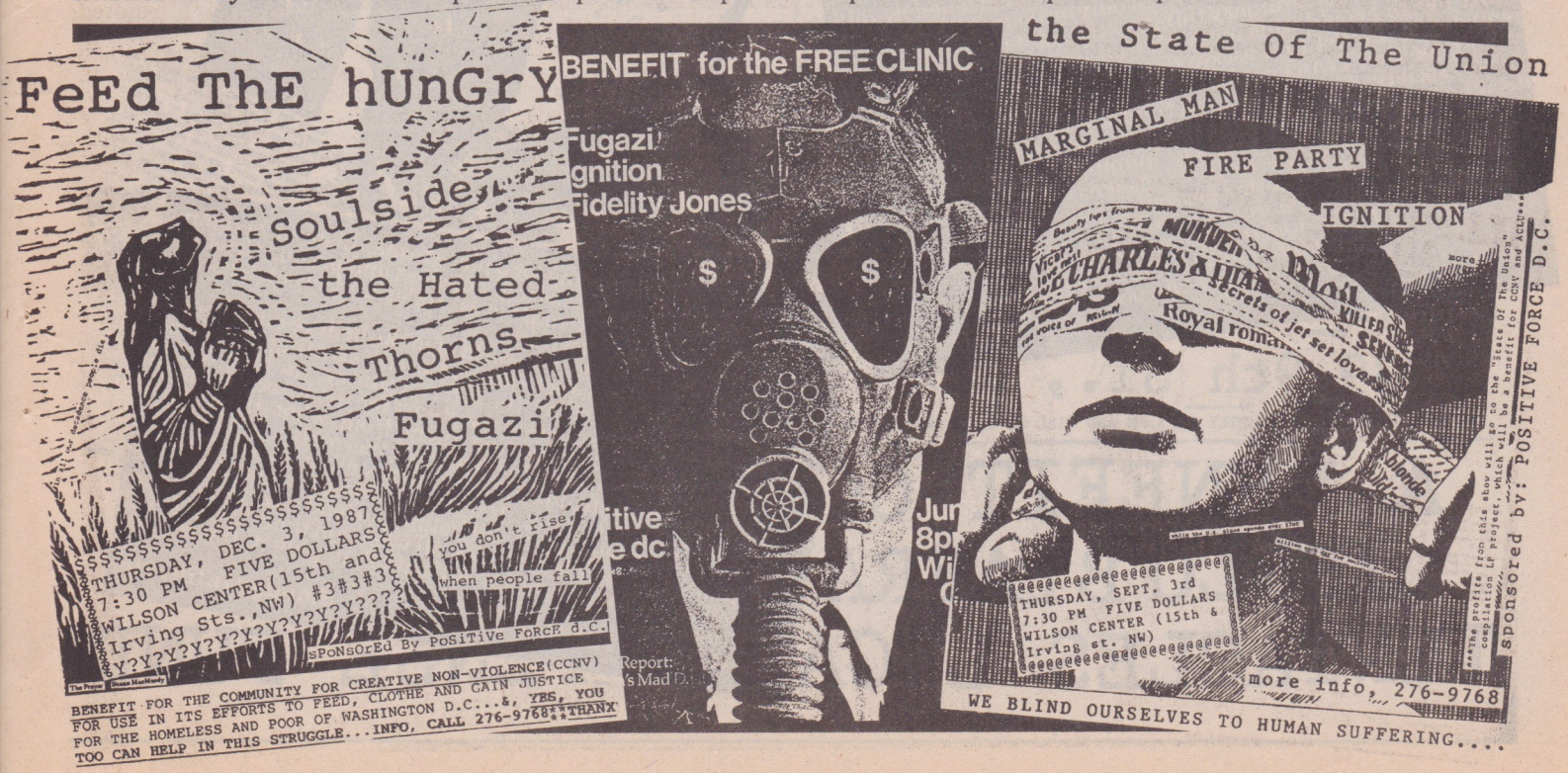



Even as our organizing techniques have grown more sophisicated and successful, we have also grown in our own ideas and philosophy. Much of that philosophy revolves around the "live the life" concept, trying to live the life of change we sing about in our songs, a life of caring, responsible rebellion, trying to change our own lives, first and foremost, in order to change the world for the better. Our meetings are now held in our Positive Force group house which itself is very much part of our work. We attempt to run the house on a consensual, non-heirarchical basis, in an effort to make real the principles we espouse. Although Positive Force is open to all who wish to work for change, our philosophy emphasizes nonviolence, simplicity, recycling and communalism while discouraging the use of drugs (including alcohol and tobacco) and animal products. (For more on this, see the booklet in "State Of the Union".)

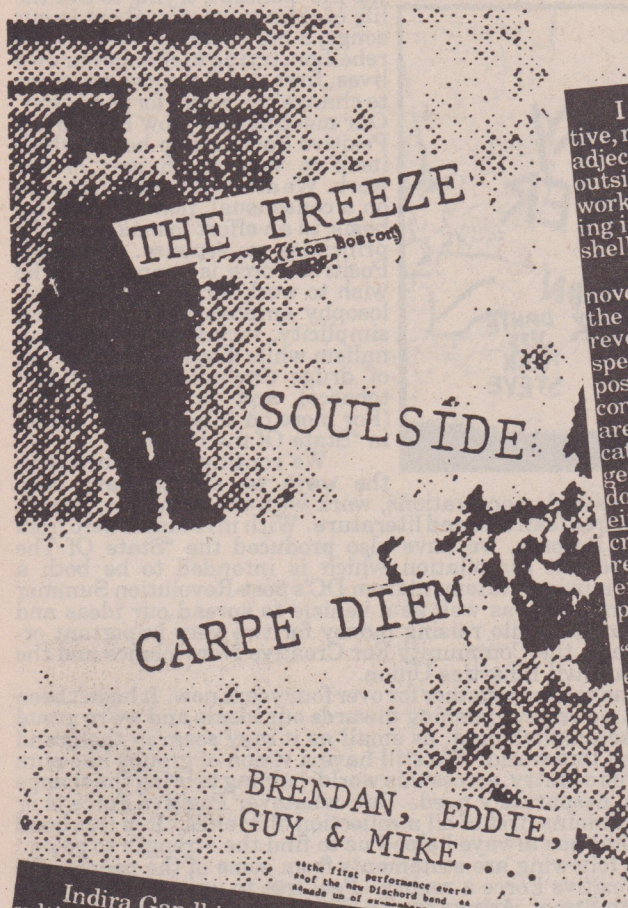
We continue to be active in the ways we always have been with creative demonstrations, work with the homeless, benefit concerts, free festivals and literature. With invaluable help from Dischord Records, we have also produced the "State Of The Union" benefit compilation which is intended to be both a powerful musical statement from DC's post-Revolution Summer punk community as well as a vehicle to spread our ideas and inspire action while raising money for two very important organizations, the Community For Creative Nonviolence and the American Civil Liberties Union.

We have been together for over four years now. It hasn't been easy but we've kept pushing towards our ideals and we're proud of that accomplishment, as small as it may seem in the grand scheme of this world. We still have a vision of groups like ours across this country, across this world, helping to bring the change we all so desparately need. But, whatever Positive Force is or isn't, it remains first of all a collection of friends. It is this bond of love that has always helped us to find the strength to go on.

The following are statements from some of the people who make Positive Force a reality. Feel free to write to us at 3510 North 8th Street, Arlington, VA 22201 to share your ideas with us as well. Finally, much love and thanks to MRR for the inspiration and the space to express ourselves.



# POSITIVE FORCE D.C. PRESENTS:




## A few thoughts to consider in our lives...

I won't describe Positive Force to you. Description is deceptive, misleading, too easy. Besides, once you bury a subject under adjectives, it becomes narrow, fixed, and dead to possibilities outside of that description. Since Positive Force (at it's best) is working like crazy to undermine the narrow, fixed and deadening influence of consumer culture, I can't feel comfortable "nutshelling" it. Not even for you sweetie.

But I will tell you this...N'Guigi Wa Thoingo writes in his novel, Devil On the Cross, that there are more than two paths and the third path is revolution. I don't think he's talking about revolution in the traditional sense. I think he means that we spend most of our lives picking between the best of two bad possibilities, "either, or" choices which are lies. This paralysing construction of our culture (the "either, or") makes us feel that we are powerless and must only choose between the broad, inhuman categories we are offered. "We either dress conservatively and get the job (school, security, etc.) or we dress comfortably and don't get the job (school, security, etc.) that we want." "We must either sign with a major label and give up the right to our creativity or we don't get to reach an audience." But it isn't revolutionary to choose the most radical path out of two narrow extremes, it is revolutionary to look beyond the established paths, to reject the old "either, or" choices and create new ones.

American political protest has also become a victim of the "either, or" mentality. So often it is either stale, rote or not engaging, (even though it is committed and well-intentioned) or it is self indulgent, unfocused and potentially violent. For me, Positive Force has opened up a third path, a path of creative, active, thoughtful and fun protest within a very committed community which carries on.

I won't describe Positive Force for you. At its best, it is always working to re-make itself, new ideas, new people, new vehicles for expression; the new paths open themselves in front of us like a fan.

**Jenny Toomey**

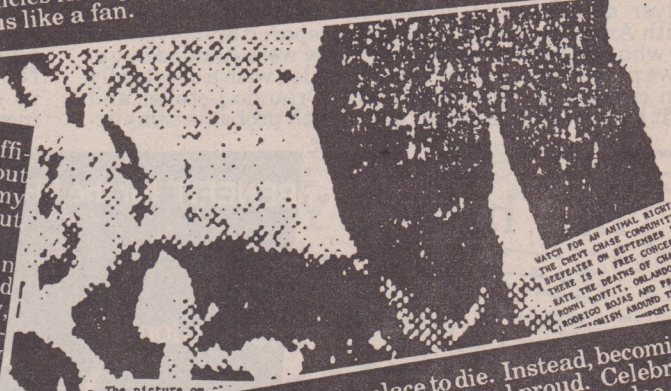
AN APOLOGY - SOCIAL UNREST will not be able to perform at the Aug. 10th concert as advertised....either the FALSE PROPHETS(from NYC) or NEON CHRIST(from Atlanta) may perform in their place....watch for more info and SORRY to all! (SOCIAL UNREST had to pull out due to scheduling conflicts caused by their demanding tour obligations....)

Indira Gandhi once wrote, "Don't be disheartened by difficulties. You can change the bad, not only by doing big things, but by trying to do even ordinary things extraordinarily well." In my heart I wish I could wipe away all that is evil in this world, but realistically I must first tackle that which is evil in me.

I hope that I can cry "foul" as easily in view of myself as in view of society. I hope that I can treat the world (my home) and its inhabitants (my brothers and sisters) with great dignity, responsibility, courage, respect, humility and—most importantly—love as I choose to treat myself. When I please my conscience, I become a better person.

*Ignorance is violence*
*Fight injustice before it kills you*
*Aim high, join the human race*
*Strength through peace.*

**Bob Parija**




Driving around, looking for a place to die. Instead, becoming a dullard—senseless and boring, hopeless and proud. Celebrating the morning after, strung out on coffee and sweets...doo doo boxers drinking green Twinigs

Nothing better to do in a world of make believe and concrete lots of repetition—cosmetically altered, creating difference choices freedom Amerika—its a free country, as long as you follow the rules market security items for the insecure they'll buy it, they need it protecting them from what they fear—themselves, the way they behave, and the reality of life. they choose to ignore the fear of falling and becoming unaccepted 100 names for the same thing 1000's of different same things all pacifiers all soul cleansers all helping to lead a perfect modern efficient life all worthless all lies all wastes of time TRUTH will set you free truth from within turn it off, unplug it, throw it out the window

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### ATTEMPT

(1) Self improvement. (2) Improvement of the "outside world". These are two objectives I strive toward. They are largely interconnected.

Three real-life examples of this interconnection: (1) One cannot be impatient, intolerant, hateful or violent in his/her day-to-day relations and then seriously gripe about wars or international squabbles. (2) One cannot use pesticides (Chemlawn, etc.) on his/her own yard and then seriously complain about pesticides used by fruit/vegetable growers. (3) In today's society, one cannot eat meat and talk seriously of respect for life or care about problems such as rainforest destruction.

Actions such as these may seem harmless enough on an individual level, but on a larger scale they constitute the major catastrophes of our planet. No one can deny that there are fucked up things going on in the world. I believe that we have a RESPONSIBILITY to make the world a better place, to leave it in a little better shape than we received it. The way to approach the world's problems is by changing our individual attitudes (a revolution of ideas), as well as working to change large-scale attitudes. That is the approach Positive Force DC takes.

The place to start improving the world is with yourself. I try not to just complain, I try to do something to bring about change. That's what Positive Force DC is all about—creating a "formula for action".

These are some changes that make a real difference: Be a vegetarian (or vegan)...recycle glass, aluminum and paper...live by nonviolence, cooperation and respect...respect the earth and its creatures...and on and on...

I attempt to do these things. I try to live by example and always search for the truth. Most importantly, I try to remain open to new thoughts and ideas. It's difficult but one must never become jaded with one's own beliefs to the point that you can't give someone else's a chance.

Exercise the mind. Read. Ask questions. Try to see things from the opposing viewpoint. Experience. Learn. Try to understand your thoughts, emotions, feelings and actions. Search for truth, then attempt to live by what you find. External stimuli will usually lead you in the right direction, but answers will always come from inside of you. We all have truth inside of us, we must only find it.

We won't find ALL of the answers—nobody does. What we're trying to do is build a truly alternative community, in hopes of someday building a truly alternative society. Positive Force DC is an attempt. That's all. Just an attempt.

But anything less would be a copout.

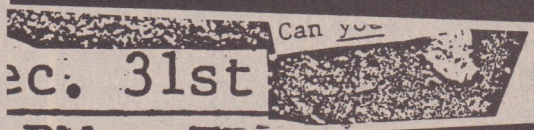
**Some who have influenced my thinking: Mahatma Gandhi, Herman Hesse (read "Siddhartha" & "Demian"), Malcolm X (read the "Autobiography"), MLK, Hugh Prather (read "Notes To Myself"), Emma Goldman, Henry Rollins, Maximum Rock'n'Roll, John Lennon, Woody Guthrie, Bob Dylan, Neil Young, Dr. Helen Caldicott, Joan Baez, the Clash, Chuck D (Public Enemy), KRS-1 (Boogie Down Productions), Ian MacKaye, Guy Picciotto, Jello Biafra, Noel Ivey, Verbal Assault, Peter Garrett, etc...you get the picture...**

**Brad Sigal**

| | |
|---|---|
| Action | Equality |
| Awareness | Friendship |
| Caring | "Live The Life" |
| Commitment | People |
| Community | Protest |
| Creative | Sharing |
| Education | Youth |

And the list goes on. This is just an abbreviated version of a list that, for me, encompasses many of the elements of Positive Force. Yet two-dimensional words on a piece of paper cannot adequately convey the sense of "community" or "togetherness" (or whatever idea works for you), the bond felt among the members of the group. It is truly an amazing feeling to be with people who fell the same way you do, and think the same things you do. Suddenly you're not alone anymore! Positive Force has been instrumental in motivating some important changes in my life. And on both an individual and community level, Positive Force provides support and stimulus for change through benefits, volunteer work, educational literature and more. But Positive Force consists of more than just a sum of its parts, a group to be examined collectively—Positive Force is made up of people. It is people who will change the world, and it is the people involved with Positive Force who are helping to bring about that change.

**Debbie Lewis**




I think the humans are getting just what they deserve because they're so fucking stupid I can't believe it. Imagine the looks on these assholes faces when they blow up. Billions of puzzled mugs. The thing is, my friends and I could probably straighten the whole thing out in an hour if we had a satellite hook-up. But communication belongs to corporate arms dealers who need to keep up the demand for their supply. If the good and fair citizens could turn away from the monitors and towards each other, they might get a small portion of their brains back, but who needs brains when there's "21 Jumpstreet." So I suggest to all you beautiful untainted ones to go down fighting anyway and hope that after you die you can still have sex.

**Red Emma**

an alternative

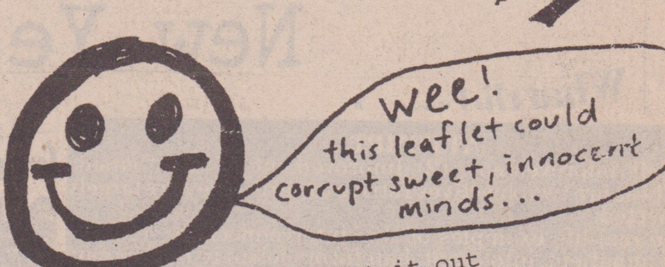
LIVE LIFE POWERFULLY.

**John Pamer**

New ... Something to think about....

Sponsored by: Positive Force U.C. — more info 462-7352

# We Want to Create Havoc *everywhere!*

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foryou,me HIMSELFHERSELF superkiller
noeyes/morethanenough KNOW?morethan
enough consumereatitall lielieLIE
LIARLIE liedeathlie noknow
death lieLIAR EYESCLOSEDdeath LIEliar
lielielielielielielielielielielielielieliar
*"Let us begin by committing ourselves*
*to the truth—to see it like it is,*
*and tell it like it is—to find the*
*truth, to speak the truth, and to*
*live the truth."* —Richard M. Nixon

**Joe House**

## REVOLUTION ROCK

In 1979 my father bought the Clash's "London Calling" after Rolling Stone gave it a good review. It was not until 1987 that the plastic wrap was ripped off—by myself—and my life was changed for good. Not only did that album address problems that I had personally, it put those problems into perspective with those currently in the world. In that album, as in all great punk records, it expressed anger at the world's injustices and it offered creative solutions to many of them. For me, as with many of the other Positive Force people, the punk philosophy was an inspiration that incouraged us to offer creative solutions to the world's ailments.

I have always felt that a haircut, a tee-shirt, a button, etc...alone does not make the punk. If one can change the status quo by an effective article in an established newspaper, or lobbying your congressman for desirable legislation, this is as "punk" as wearing a shirt that says the same thing. This is the kind of thing Positive Force does. I wish that the punk community currently in America would stop imitating the bad aspects of American culture, and become more of a counter-culture like it originally was. Positive Force is a counter-culture that is clean, fun, intelligent and more rebellious than almost anything I have seen in America. I am proud to be involved in it.

**Nick Tampio**

come to Order!

YOU
Think!!!
Stumbling
around in the dark
Searching
for something tangible
something meaningful; the missing piece
What is the sound of one hand clapping?
Wanting to change (internal) wanting change (external)
What is change?
Needing
A revolution
violent and bloody? (overthrow government)
slow and tedious? (work with government)
simple & peaceful? (abandon government)
A Revolution cannot begin on a physical or political level. It must begin with a Revolution of minds. A consistent and neverending Revolution of thoughts.
Everything else will naturally follow.
Vertigo
fear of falling?
Insuperable longing to fall!!!
Exceeding society's boundaries
Silence, truth, freedom
Vision

**Kirsten Schaeffer**

en times, these are

I used to think I was going insane. Then I realized it wasn't me.

Why don't people wake up and fucking see? The whole order of society, of government was created to squash the individual. Don't they realize the institutions they create enslave them to a life of hardship and endless tedium? Yeah, this Bud's for you, for all you to prop up the system. For all the times you take it up the ass from the boss, 'cause, "hey, that's work." For all you who fight and die for corporate profit, for all the flesh you consume while millions scream in horror around the globe starving and writhing under torture from the governments and corporate power structure you give your goddamn money to everyday. You get piss water as a reward, mindless brainrot for being everyone else's lackey. Shut up. Don't complain. You have TV and sports and pop music and every concievable gadget to buy to distract you from realizing the truth. Wake up! It's all a horrible sham! They sell you poison and distraction and tell you to sell all your time away so these few people can be stinking rich. Life is not so awful. It is these people who make it so. They keep us ignorant through a corporate owned media and school text book industry. They've got us all brainwashed. We pray and salute the very thing that is killing us. Our global society has gone mad. The values we should have, have been turned on their head. Our whole system is based on consumption and death. How are we to carve out a meaningful existence in this insane world?

We must fight back with every bone in our bodies. Till our dying breath we must be on the side of the common thinking people who need no government or advertising machine to tell them what to do. We must create our own more caring life style apart from the death machine while working for its downfall. Refuse to submit! There is alot of work to be done.

**Von Keitz**

drink huge amounts
in our lives and the boredom that

We also find ourselves constantly worried abo
and how we act. We stay up on all the latest
to be like everyone else. We gossip about our
an image of being "cool".

# POSITIVE FORCE D.C. presents:

**********

Positive Force DC endorses no ideologies, political parties or leaders—just the idea of young people working together to make a better world. What about you?

**********

# Martin Luther King Benefit Concert

## with: SCREAM

## BEEFEATER

For Jello Biafra & Alice Walker, Mary Daly & Bob Marley, and my little sister, Jacky...

protest signs, patient sighs and soap bubble spring.

*"Let me say, at the risk of seeming ridiculous, that the true revolutionary is moved by feelings of great love."* —Che Guevara

manic misguided militance turning tides, turning heads closing doors turning off. ma-turing. na-turing. nurturing...Earth, mirth, self-worth.

*"If I can't dance, I don't want to be part of your revolution."* —Emma Goldman

MY body. my person, rich...tapped...mine. Coming out moderately. comingoutmoderately. comgoutmodratly. comoutmodaty. commodity. COMMODITY?

a Choice,

factory-farm cutlet

battleground.

*"but now you have touched the women*

*you have struck a rock*

*dislodged a boulder*

*you will be crushed."* —african wimmyn's anthem

listen. share my bubble.

i'm learning to laugh again with the whole of my face/space.

WE WILL NOT BOW DOWN TO RACISM

wimmyn men black brown red white yellow del philippino bayan *my country

ko!*

WE WILL NOT BOW DOWN TO AGEISM

wif a twenty-seven 3 1/2-year-old going on 16 come january

WE WILL NOT BOW DOWN TO MILITARISM

*"kill snow spots with pop guns? that just could not be!"* —the cat in the hat

the mass mcdonald's media mindfucking LIES.

understand our violent language. hear/heal myself/yourself. my words your words ourselves.

*"Tis the ancestors' breath in the voice of the waters.*

*Ahh....whooshh..."* Sweet Honey in the Rock

satyagrah@.

**melisacasumbal**

*"Hold fast to dreams*
*For if dreams die*
*Life is a broken winged bird*
*That cannot fly."* Langston Hughes

Life. Do we really know how much it's worth, how much it can be?

If we do, we sure don't seem to act that way. In fact, judging by the way we abuse the world, animals, other humans and ourselves, life is pretty cheap. As the days fly by, life for so many of us becomes a deadening process of "just getting by", going through the motions, "doing what's done." We let society's poisons—tobacco, beer, pot, junk food, TV, etc.—tranquilize us as our lives, our dreams slowly bleed away. We live work, consume, conform, and ultimately die...too numb, too scared to ever really ask "why?"...

More than anything else, punk rock was/is about saying "no" to this world's lies and stupidity, and saying "yes" to the life, the world that can be. Punk helped me to find the courage to look deep inside myself to discover who I am, what my life could/should be. It inspires me still, to slowly and painfully struggle toward my visions. And do you know what? Above all, punk, for me, says life is worth a fuck of alot more than "they" will ever tell you it is.

*"I believe in me*
*I make my dreams real*
*I believe in me*
*I believe in me."* the Avengers

So much change, so many dreams are possible if we just believe and work for them. Sounds like a cliche, right? Well, it's still the truth. And, sure, I'm still sorta scared to say that, to admit to all of you that something as imperfect as Positive Force (much less "punk rock") means so much to me, that it really is part of my dreams, dreams I'm trying to make real. But it is. That dream, those ideals are as real and as close to me as my heartbeat, pushing the lifeblood through my veins.

And so you ask, what should we do? Well, lots. A few words of advice for myself as well as for you: draw inspiration from others, but don't expect them to tell you what to do, or to fight your fights for you. Don't waste much time worrying if Ian MacKaye, Kevin Seconds, Dave MDC or (fill in the blanks) are "selling out". Instead, hold on tightly to your ideals, your dreams—and don't YOU sell them out.

So, you—do YOU have some dreams? You do? Well, that's great. Now, touch those dreams, hug them, kiss them, caress them, make love to them, make them REAL. Our world could use a few more "dreams come true"....couldn't it?

*"You've heard it all*
*How you're no use*
*You're born to fail*
*So follow suit*
*But if you feel you have a dream*
*Don't dare ignore it*
*For it's what you have to be*
*You must go for it."* Stiff Little Fingers

Love the life you live....live the life you love....life in love is the positive force that makes all else possible....

from the heart, **Mark Andersen**

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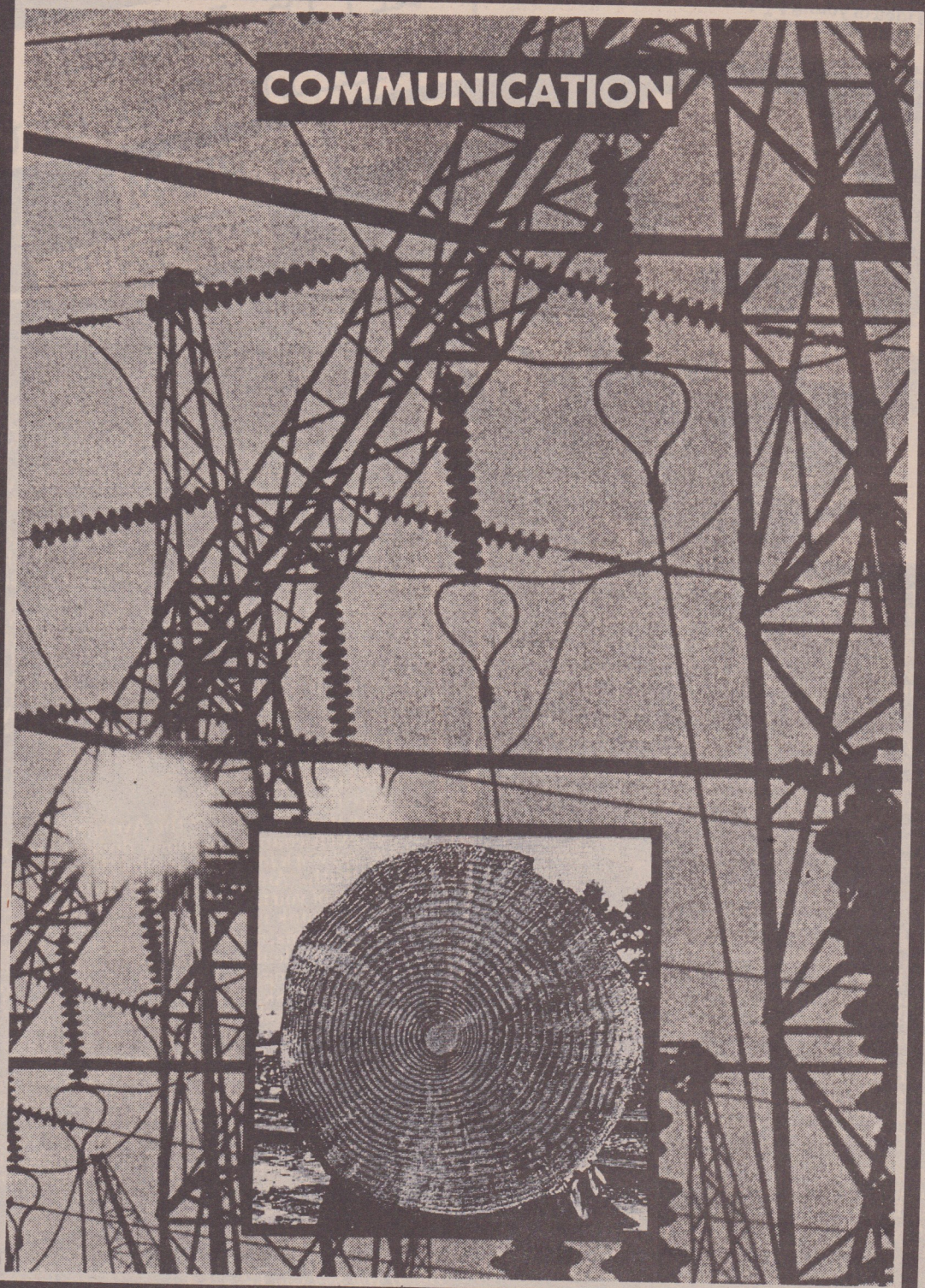
All proceeds from the show will go to the MLK

to help with its work on the front line of poverty

john yates. all riots reserved.

TIME OUT: IN A WORLD SO ADVANCED IN THE FIELD OF COMMUNICATIONS, WHEN TECHNOLOGY IS CAPABLE OF PUTTING US IN TOUCH WITH THE OTHER SIDE OF THE PLANET, WHY IS IT THAT OUR NEIGHBORS ARE ALWAYS THE LAST PEOPLE THAT WE'LL TALK TO?

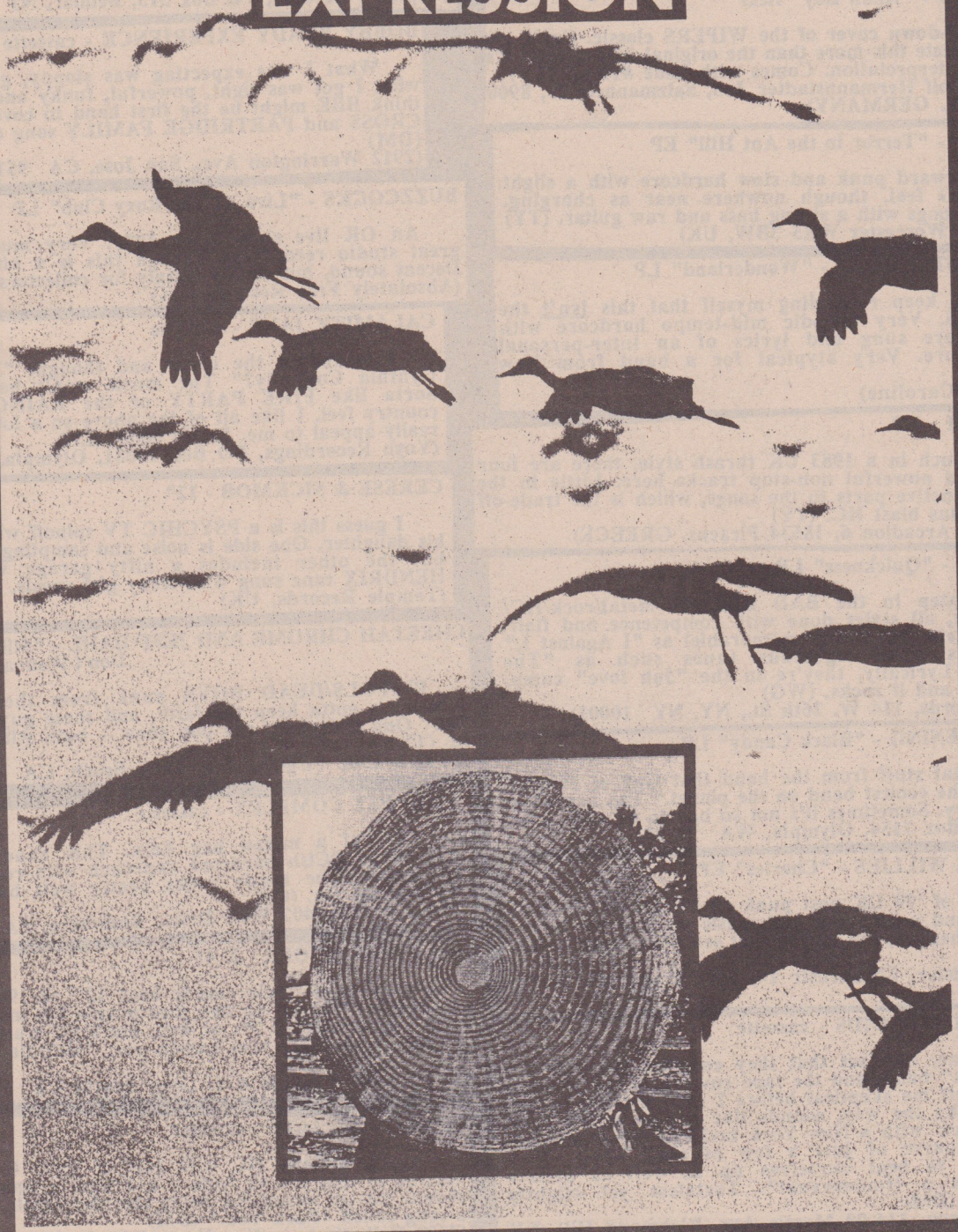


john yates. all riots reserved.

TIME LIFE: IF YOU HAVE A TONGUE THEN USE IT - OR LOSE IT.

SILENCE BECOMES GOLDEN. SAY IT ANYWAY YOU WANT, BUT SAY IT.

# EXPRESSION



A VOICE IS A WEAPON EASILY CONCEALED BUT SELDOM REVEALED.

FREEDOM OF EXPRESSION BECOMES OBSOLETE WHEN

# RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (CD) Chris Dodge (RG) Rob Glaser (WG) Walter Glaser (LH) Lance Hahn (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (JT) Jason Traeger (TY) Tim Yohannan

**ABS - "Mental Enema" LP**

Almost too pretty pop punk. This Welsh band plays very melodic tunes, and while there's power there, the singing pushes it to a "sweet" commercial sound that gets to be a bit much over the course of an album. (TY)
(Link Records, UK)

**ALIEN BOYS - "Alien Boy" flexi**

A slowed-down cover of the WIPERS classic. Can't say that I appreciate this more than the original, but at least it's a different interpretation. Comes with issue #19 of: (TY)
(Trust, c/o Dolf Hermannstadter Jun, Salzmannstr 53, 8900 Augsburg, W. GERMANY)

**ALIENATION - "Terror in the Ant Hill" EP**

Straightforward punk and slow hardcore with a slight BLACK FLAG feel, though nowhere near as charging. Good, catchy songs with a strong bass and raw guitar. (TY)
(48 Diglis Rd, Worcester WR5 3BW, UK)

**AMERICAN STANDARD - "Wonderland" LP**

I have to keep reminding myself that this isn't the DOUGHBOYS. Very melodic mid-tempo hardcore with vocals that are sung and lyrics of an inter-personal decrying nature. Very atypical for a band from New Jersey. (TY)
(Powerhouse/Caroline)

**ANTIDRASI - EP**

Very much in a 1983 UK thrash style, there are four tuneless and powerful non-stop tracks here. Little in the way of distinctive parts to the songs, which is the trade-off for continuous blast HC. (TY)
(Wipe Out, Arcadion 6, 18534 Piraeus, GREECE)

**BAD BRAINS - "Quickness" LP**

Another step in the BAD BRAINS metal/rock/HC/reggae voyage, all styles done with competence and flair. In the same vein (but not as memorable) as "I Against I," this one has some righteous tunes such as "The Messengers." Lyrically, they're in the "Jah love" camp. Yes, it's rock, and it rocks. (WG)
(Caroline Records, 114 W. 26th St., NY, NY 10001)

**BEAT HAPPENING - "Black Candy" LP**

More great stuff from the band that Guy of FUGAZI called the "The coolest band on the planet." Ten new songs, all real groovy. Sometimes it's not so bad to be alive. (ML)
(K Records, Box 7154, Olympia, WA 98507)

**BILLY & THE WILLIES - "Charles" EP**

Inflections of '79 UK post punk on the vocals (on 3 of the 4 songs), and a bit more 'up' music on 2 of the tunes. The vocals bother me, but maybe that sets them apart a bit. (TY)
(Frank Baumeister, Frankenstr 14, 5600 Wuppertal 1, W. GERMANY)

**BLEEDING HEMEROIDS - cassette**

Their name, the fact that they consider themselves a "bondage rock" band, and the tape cover of a skull with a mohawk all left me skeptical before I even listened to this tape. Which, by the way, sounds like a high school hard rock lounge act with a New York taxi cab driver singing. During the course of just a few of their songs, they encourage us to beat ourselves up as well as believe "Batman was a Homosexual". Tasteless yet slightly entertaining. (DM)
(George Figueroa, 114-09 Myrtle Ave, Richmond Hill, NY 11418)

**BLIND DESCENT - "Stone Cold And You" LP**

Dark, breeding, loud, dense, complex and full of wah-wahs. Modern industrial psych for the terminally depressed. (TY)
(Probe Plus, 8-12 Rainford Gardens, Liverpool, UK)

**BLOODY MESS & THE SKABS - EP**

Bloody F. Mess and friends are goin' for the 1989 GG Allin Award with this, their debut vinyl. Five garage punk tunes with lyrics about the nastier side of life, climaxed with cover artwork by John Wayne Gacy. Out of Peoria. (TY)
(Mephisto Records, PO Box 313, Belmar, NJ 07719)

**BOBBY BRADY EXPERIENCE - cassette**

What I was expecting was sloppy, goofy, punk rock; what I got was tight, powerful, funky and fun hardcore. I think BBE might be the first band to cover both an IRON CROSS and PARTRIDGE FAMILY song on the same tape. (DM)
(2912 Warrington Ave., San Jose, CA 95127)

**BUZZCOCKS - "Live At The Roxy Club" LP**

An OK live show from 1977. Very much like their great studio recordings, though this is a bit less bright. Decent sound, but this is mainly for collectors. (TY)
(Absolutely Free Records, UK)

**CALAMITY JANE - cassette**

I looked at the cover and thought "Dischord, D.C., Cynthia Connolly?" The music won't be for everyone. Sorta like FIRE PARTY or the RAINCOATS with a country feel. I like all of the above so a lot of these tunes really appeal to me. Pretty good. (LH)
(Yoyo Recordings, PO Box 10081, Olympia, WA 98502)

**CERESE & SICKMOB - 12"**

I guess this is a PSYCHIC TV spinoff with Genesis and his daughter. One side is noise and sampling that's a wank, but the other includes a nifty garage version of the HENDRIX tune sung with teeny girl vocals. (TY)
(Temple Records, UK)

**CHEETAH CHROME AND JEFF DAHL - "Still Wanna Die/ Don't Wanna Understand"**

PISTOLS/DEAD BOYS punk from these veterans. Someone's gotta keep the faith, and these guys do it with flair. One cruncher, one pop tune -- both with heart. Get it! (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

**CHIA PET COMPLEX - cassette**

Sort of a mixed bag here. This band combines a mid-tempo DCish hardcore approach with rock and metal influences. The music rocks pretty well but the vocals kinda drag. Ok. (CS)
(Andy Jocuns, 407 West Drive, Boalsburg, PA 16827)

**CHILD MOLESTORS - 2 45**

A re-issue of their classic bent 12" of 1981 (actually recorded in '78), but on two pink/purple 45s instead. These SoCal punkers had 3 7"s as well, but these tracks are right up there with their best known cut, "Hillside Strangler." (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

**CHOLOS ON ACID - cassette**

Really metally HC with lots of leads (but the band assures us that it's all from a bad mix) - yeah, right. They should win an award for being the umpteenth band to have a song called "Fuck You." (DM)
(7109 Colbath Ave., Van Nuys, CA 91403)

**CHUNK - "What Do I" EP**

Garage punk with hooks and catchy tunes. The SHANGRI-LA'S "Train from Kansas City" cover is especially choice. Good start. (TY)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

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*** E.P's ***

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| | |
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# RECORD TAPE REVIEWS

**CLAW HAMMER - "Candle Opera/Drop"**

Rock 'n' Roll, dude. Cool HENDRIX rip on the A side, but the tune tends to go on a bit long. The B-side "Drop" is a lot cooler, more uptempo and driving. I didn't know Bob Durkee's house burnt down! (ML)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

**COLLATERAL DAMAGE - cassette**

An old demo from a relatively new Sunnyvale band. They recorded this a while ago with a different singer, but they remixed it with new vocals for a tape more representive of what they sound like now. This is must get for fans of catchy, speedy thrash. Very fun, I'll tell you. With undeniably cool song titles like "Skateboarding Is Not a Crime (But It Should Be)," how can you pass this up? One of them thar bands to watch out for. (CD)
(627 Endicott Dr., Sunnyvale, CA 94087)

**CONFUSE - "Atrocious Madness" EP**

The same as their "Violent Party" flexi of 1984, but with two more tracks added. Nine wailing tunes from the noise thrash monsters, who do for HC what JESUS AND MARY CHAIN do for pop. On red vinyl. This came from Germany, but the band is Japanese. (TY)
(no address)

**CONTRAPUNCTUS - EP**

This is pretty fuckin' hot. Good dirty rock Australian style. At times like early HOODOO GURUs and better DINOSAUR JR. Side two is especially powerful with surprisingly hard-hitting lyrics. The first song sounds like the LAZY COWGIRLS doing OP IVY's "Freeze Up" in a weird way. Really good. (LH)
(SFTRI, 4901 Virginia Ave., Long Beach, CA 90805)

**THE CRANKS - "Friends and Enemies" cassette**

Well-produced and packaged. Slightly psychobilly, throughly demented. A sort of CRAMPS-ish feel to them. For those who love looniness. (DM)
(J. Voight, 3241 Harvest Road, Wantagn, NY 11973)

**CRAWLSPACE - "Africa/August"**

Side A is like a STOOGES/DEADBOYS, slow, painful, etc... type of song. Is it '73 or '78? Anyway, the B-side has a little more life to it. Would I be completely wrong to compare this to SCAB CADILLAC? I think not. (ML)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

**CREEPING DISASTER -10" EP**

Potent thrash with variety; a wee bit of metal creeping in, as on "Greetings from the Paralysator." The slower parts pound and the fast stuff chugs along. Although they lose a little tightness occassionally, it only seems to add to the energy. Good. (WG)
(Positive Destruction, c/o Tobias Falarz, Bahrenbergstr. 32, 4630 Bochum, W. GERMANY)

**CRINGER - "Tikki, Tikki No Sa Rembo..." LP**

I better give this a good review since both Lance and Chuck are in the band. Actually I do like most of this (pop punk, ska punk, melodic but rockin'), and the rest will appeal to those who like latter-day 7 SECONDS "too pop" stuff. Some good humor complements the quality lyrics. (TY)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

**CRUMMY MUSICIANS - "Hide Your Sisters It's.." cassette**

I've heard crummier musicians than this. These dudes play catchy, medium-paced punk songs that seem to be mostly about girls (an East Bay tradition.) Anyway, a cool tape, but a better recording would help. (CS)
(Lucky, 2706 Romona St., Pinole, CA 94564)

**DANGEROUSLY AMERICANIZED CANADIANS - "Face Tomorrow" EP**

Right-on lyrics set to frantic-paced metalish hardcore. The music cooks (but could do without some of the leads) and lives up to the expectation one would have of a band with a name like this. (TY)
(4-470 Carpathia, Winnipeg, Mtba R3N I45, CANADA)

**CRY OF TERROR - "Terror Of The Concrete World" LP**

Speedcore... what happened to it? This is what happened to it. While this isn't the worst record I've heard and it has it's moments of power, 11 songs of pounding jugga-jugga just doesn't thrill me, and no tunes stick in my head. On the positive side, they have good lyrics about destruction of nature, oppression of Indians, ignorance and more. For speedmetallers with brains. (WG)
(One World, Jagerstr. 19, 3150 Peine, W. GERMANY)

**DAWSON - "Romping Egos" EP**

The clanging, dischordant guitars are the selling point for this noisy bit of aggressive punk; the vocalist barks away against a TEENAGE JESUS backdrop that I find enjoyable if not earthshaking. Not bad. (SS)
(Jer, 127 Dowanhill St., Glasgow, G12 9DN, SCOTLAND)

**DEAD BOYS - "Younger, Louder and Snottier" LP**

A re-issue of their classic debut LP of 1977 with an improved mix that gives a much more live feel. Also included is a live version of "Search & Destroy" that is of pretty poor sound quality. Get this if you don't have the original. (TY)
(Necrophilia Records, no address)

**DEAD MOON - "Unknown Passage" LP**

Their material ranges from '60s folk rock to nastier garage punk. As noted before, the singer's ARTHUR LEE-style vocals are quite uncanny at times, but the overall package is good -- but not quite unique. (TY)
(Tombstone Records, PO Box 1463, Clackama, OR 97015)

**DECEIT "Look and Listen" cassette**

Simply put, this is great hardcore. It's fast and furious with musical variation and intelligent lyrics. At times this reminds me of SO MUCH HATE but with less metal influences. A damn nifty tape. (CS)
(Deceit, c/o Holger Beuse, Milanweg 12, 4410 Warendorf 1, W. GERMANY)

**DEFACATION - "Purity Dilution" LP**

DEFACATION is actually more of a project than band. It features Mick from NAPALM DEATH and Mitch from Las Vegas' RIGHTEOUS PIGS. Together, the two spew out an entire album's worth of grinding, crunching noise core. Lyrically the songs tend to fall more toward the NAPALM DEATH side of things, for which I'm more than appreciative. (DM)
(Nuclear Blast Records, Dr-Frey-Str 54, 7322 Donzdorf, W. GERMANY)

**DEZERTER - "Kolabonacja II" LP**

On DEZERTER's 2nd LP they shift completely from straight hard-edged punk and HC to a mixture of punk styles. Included are folky ditties, reggae-ish tunes, hard-hitting punk and melodic HC, as well as post-punk rhythmic stuff. Most all the material maintains a good edge, as well as a political bent. (TY)
(Maciek Chmiel, Richniewskiego 9 M 10, Warsaw, Goctaw, POLAND)

**DISNEY RAZORS - LP**

LES THUGS-type simplicity and noise and tuneage meets a slower rock 'n' roll-type punk. Nothing to say in the lyrics department. (TY)
(Heliotrope Records, 4 Rudyard Close, Longborough, Leicestershire LE11 OEN, UK)

**THE DIVO/RCED - "Finger Lickin' Good" cassette**

Mostly mid-tempo fuzzed out punk. The music is basic and so are the lyrics -- the typical teenage "fuck you" type. OK, but not thrilling. (CS)
(The Divo/rced, PO Box 743, Suffield, CT 06078)

**DOGMEAT - "Pavlov Disciples" cassette**

About as fast as thrash can get without becoming noisecore. Kind of like LETHAL AGGRESSION but by no means as tight. Lyrics are quite juvenile, and they seem to find humor in attacking the elderly and homosexuals. (DM)
(Jason Cain, Suite 0523 Ross House, 1900 Cannon Dr, Columbus, OH 43210)

# RECORD TAPE REVIEWS

**DOMESTIC VIOLENCE - "Promotion of Ignorance" cassette**

DRI-ish metal HC, but with clearer more distinctive vocals. Lyrically I have my doubts, though, as "Federal Aid" sounds like it's along the lines AF's "Public Assistance," but no lyric sheet is included. (DM)
(1704 A Fayette Walk N., Hoffman Estates, IL 60195)

**DUST DEVILS - "Is Big Leggy" EP**

Originally out of the UK and now located in NY, this trio turns out a noisy/arty brand of building madness that sounds like FLIPPER, KINGSNAKE ROOST and FUGAZI thrown into a blender with the BUTTHOLES. Rhythmic, melodic and heavy. (TY)
(Teenbeat, PO Box 50255, Washington, DC 20004)

**EXPLODING WHITE MICE - "Make It/Ain't It Sad"**

The B side takes the honors here, a rockin' and noisy but still tuneful song. The A side is a lot slower and while it's got guitar power it's a more commercially palatable issue. (TY)
(Greasy Records, AUSTRALIA)

**EXTREMA - "Rehearsal 24.02.89" cassette**

Italian HC metal like UPSET NOISE or JESTER BEAST. Even though this demo is from a rehearsal, the sound quality and musicianship are both quite clean. All original material plus a cover of the DK's "Too Drunk to Fuck." (DM)
(WTTTD Tapes c/o Tattoo Club via Torricelli 19, 20136, Milano, ITALY)

**EYE HATE GOD - "Lack Of Almost Everything" cassette**

"Fuck yes," says this lad. Tune those instruments low! Heavy, grungy sludge with a severe MELVINS influence, with a bit of slower CARCASS riffing dragged through the mud. Garagey recording adds to the mush, but something tells me these guys would be incredible if they recorded in a good studio. Potentially scary and definitely worth purchasing. Get these folks some vinyl, will ya?! (CD)
(2925 Edenborn Ave #217/, Metairie, LA 70002)

**FIFTH COLUMN - "To Sir With Hate" LP**

This punk female quartet delivers an early punk sound with the accent of audible lyrics, simple instrumentation, and intelligence. The music is a combo of '60s garage and neo-beat, sorta like COUNTRY JOE AND THE FISH meets the SLITS. (TY)
(Hide, PO Box 1110, Adelaide St Stn, Toronto, Ont., M5L 2K5, CANADA)

**F.O.D. - "23" LP**

Excuse me for a second...o.k., I'm back. I just had to wipe the dirt off of my knees. You see, I was just standing here minding my own business. So this guy slaps on this F.O.D. platter, right? What happens? I fell to my knees immediately. Driven by nothing but pure instinct, I began bowing, worshipping the turntable. I started dribbling all over myself, and just as convulsions were about to begin, the first song was over. Maybe I should stop listening before my friends are forced to call an ambulance. Fuck it mama! Screech Jim, screech! (CD)
(Buy Our Records, PO Box 363, Vauxhall, NJ 07088)

**FAR CRY - cassette**

DC straight edge...or so they say. Pretty standard thrash/HC, but it seems to rise above the S.E.H.C. norm. Pretty good. (WG)
(10104 Donegal Ct., Potomac, MD 20854)

**FOREIGN LEGION - cassette**

Mid-tempo pop punk from Switzerland that is lacking in power and catchiness. Another guitarist and a real drummer might liven these guys up and bring them up to par. (DM)
(Colin Phillips, 21 Chemin De Braille, 1290 Verosoix, Geneva, SWITZERLAND)

**FULL METAL JACKETZ - "Viska Va Glada" EP**

An early punk sound on all four tracks. Slow- to mid-paced, guitar-heavy and singalongable. Pretty strong sound. (MS)
(HB HHR, PO Box 51057, 40078 Gothenburg, SWEDEN)

**GANG GREEN "Older... Budweiser" LP**

GANG GREEN is a "guilty pleasure" band; I often find myself singing "Alcohol" even though I don't drink. Anyway, their latest releases (including this one) seem to have power but lack the reckless drive and catchiness of their older material. Still, their punk/rock/metal sound and party attitude remains. "Tear Down the Walls" and "Bedroom of Doom" are chest-pounding rockers that GUNS 'N' ROSES should've written. "Ballad" is especially touching. (WG)
(Roadrunner, 225 Lafayette St., Suite 709, NY, NY 10012)

**GIRL TROUBLE - "When Opposites Attract" EP**

Back again with more great neo-'60s punk. A blues number, a SHADOWS OF KNIGHT cover and an original all rock. Good, sparkling shit. Please shut the window! (TY)
(Wig Out!, PO Box 44633, Tacoma, WA 98444)

**GNA GNA - "Lost in Time and Space" LP**

This prolific Swiss band returns with existential lyrics and a fairly light-weight brand of pop punk. On two songs they bust loose and turn in some really hot songs, but most others are so-so. It's easy to catch the lyrics, which are in English. (TY)
(Positive Destruction, Bahrenbergstr 32, 4630 Bochum, W. GERMANY)

**HALO OF FLIES - "Death Of A Fly" EP**

This is so punk rock that I can't beleive it! What on earth could inspire so much frustration in these guys? Whatever it is, don't ever change, kids. Amazing total blowout. Could be single of the year. Only 2,000 pressed. Go shopping. (ML)
(Amphetamine Reptile, 2541 Nicolley Ave. S., Minneapolis, MN 55404)

**HANDY WITH SHOVELS - cassette**

When I listen to this I hear COMPLETE DISORDER, PLAID RETINA, E.B. MUD, CRINGER, DAG NASTY, NASAL SEX and lots of crunchy guitars. Basically, it's fucking rocking, and from Stockton? Amazing! (DM)
(1432 W. Sonoma Ave., Stockton, CA 95209)

**HATEFUL YOUTH - "I'm Pissed Off... But I Don't Know at What" cassette**

Is "hate-edge" starting to become "cool" now? Shit, I hope not. A fairly decent seven song demo. Crunchy metalcore formula songs. A speedcore version of JUDGE. Is this an unfunny joke band? I dunno. The lyrics are bad. The music is ok. Nice art. Dumb but decent. Now I guess I can expect ,what else, hate mail from these folks! (CD)
(PO Box 20224, Seattle, WA 98102)

**HOUSEPLANTS - cassette**

Song titles like "Simon The Paint Thinner Drinker Meets Zane Grey" and "Your Boyfriend's A Dick." Need I say more? Sorta like the mutant offspring of REM and the DEAD in a punk blender. Mediocre. (LH)
(PO Box 465 Toughkenamon, PA 19374)

**HUNGER FARM - cassette**

HUNGER FARM's music definitely has a funky edge to it, but it also has a punk feel to it, say maybe like D.I. Whatever it is, this tape sounds good with its tight playing and good recording. (CS)
(Slugfest Music, 17294 Los Jardines West, Fountain Valley, CA 92708)

# RECORD TAPE REVIEWS

**IDENTITY - "Kick and Jump" cassette**

A Swedish band with, strangely enough, a real Northern Californian feel to them. Rough, semi-melodic HC with personal lyrics. (DM)
(Platon Lind, Jardalav. 112, S-582 59 Linkoping, SWEDEN)

**IMAGES - "Fall From Grace" LP**

Fusion HC with a rockish feel, some metal guitar licks, and a singer who sings. Doesn't really sound like anyone in particular, except maybe the BAD BRAINS a little. Good personal/social lyrics, too. Well worth checking out. (WG)
(One World, Jagerstr. 19, 3150 Peine, W. GERMANY)

**INFECTIOUS GARAGE DISEASE - LP**

A pretty hot metallish HC attack with loads of power; it may even appeal to those not fond of "crossover." A few cuts remind me of THE ACCUSED at their best. The lyrics, on the other hand, leave something to be desired -- lots of "your're a fag/ fuck you/ stupid cunt" garbage -- pretty pointless in my opinion. But if you don't mind lyrics like "Ripped off her pants to her surprise, rammed my cock between her thighs"... Pass the depo-proverba. (WG)
(Street Records, PO Box 41359, Santa Barbara, CA 93140-1359)

**TH'INBRED - "A Family Affair" LP**

All the tracks from their original U.S. pressing of this LP, along with the six tracks from their only EP. Vintage HC from this now defunct band. (TY)
(Bonzen Records, Bockhstr 39, 1000 Berlin 61, W. GERMANY)

**INSOLENT RESPECT - cassette**

Fast HC with fuck this, fuck that, fuck you type of lyrics. There wasn't much originality here to catch my interest, but negative punks might take note. (DM)
(4452 N. Ashland #303, Chicago, IL 60640)

**IT'S NOT WHAT YOU THINK - "Baby" cassette**

For better or worse, this band falls into the "progessive punk" category. At their better moments, they sound like VICTIM'S FAMILY. At worst it's like middle period YES. This isn't my cup of tea. But they do what they do well. (LH)
(4904 Rockland, Fair Oaks, CA 95628)

**JELLYFISHBABIES - "Here She Comes Now" EP**

A fairly faithful rendering of the VELVETS classic slides into an unmemorable jam, while on the flip they sound like an updated CROSBY-STILLS-NASH-YOUNG. Why bother? (TY)
(36 Wright Ave, Toronto, Ont M6R 1K8, CANADA)

**JOYCE MCKINNEY EXPERIENCE - "Boring Rock!" EP**

Well, it's about time! Big sound on this four-song offering demonstrating continued growth in the powerful punk and hardcore direction. Of course, the melodic vocal harmonies are the real clincher. Clever cover, but sure could use some sort of lyric sheet. Excellent. (LH)
(Heathrobinson, 5 Regent Pl, Leamington Spa, CV31 IEH, ENGLAND)

**JUST SAY NO - "Girls Say Yes..." EP**

A fairly good release from this band of veterans (with ex-members of VIOLENT APATHY, FIX, etc.). Four mid-to-fast punk tunes, done in a straightforward and traditional manner. Side one has a bit more kick to it, but this is all enjoyable, although not too original. (WG)
(Go Ahead Records, PO Box 424, Haslett, MI 48840)

**KSU - LP**

Good punk here. Various tempos, lots of sing-along tunes, good guitars and well-rooted in British early '80s styles. (TY)
(Anek Marczynaki, PO Box 1811, 50-385 Wroclaw 46, POLAND)

**THE LAST - "Awakening" cassette**

Pretty ironic title, huh. Mid-tempo, melodic, slick, harmonious, clean, dull. There's even a CHEMICAL PERSON on drums. Option will probably cream all over this. (LH)
(SST of course)

**LAST STAND - "Boston Callin" LP**

Side one from this Boston group is a re-release of their "Approved Cuts" album of a few years back. Side two comes closer to approximating their great live sound, pounding out 10 really rockin' pop punk tunes. Their sound is a throwback to catchy, straight-forward punk à la early TOXIC REASONS. Nice to see they're still around. (TY)
(Oi Records, 3 Machon St., Grangetown, Cardiff CF1 7NTT, UK)

**LAZY COWGIRLS - "The Long Goodbye" EP**

Some good old-style punk here; three tunes. Actually, I preferred the two more upbeat numbers on the flipside than the title cut. For fans of classic punk. On pink punk vinyl. (WG)
(SFTRI, 4901 Virginia Ave., Long Beach, CA 90805)

**LAZY COWGIRLS - "Loretta/Hybrid Moments"**

A cover of the ever-catchy "Loretta" (originally by Boston's NERVOUS EATERS), as well as a decent but uneventful MISFITS cover on the flip. Garage rock and roll, the real McCoy. (WG)
(Sub Pop, 1932 1st. Ave. #1103, Seattle, WA 98102)

**THE LIE DETECTORS - "Good-Bye Ronnie We Love To See You Go!" cassette**

Pretty good catchy punk stuff. Good sentiments with a sense of humor. Sorta like if the DEAD MILKMEN were really good. Y'know, this is pretty damn good. (LH)
(PO Box 366, Sparkill, NY 10976)

**LOVESLUG/FLUID - split 45**

LOVESLUG check in with their rock sound, which is surprisingly limp here and not at all the powerful early '70s Detroit sound they aspire to. THE FLUID too fall back on '70s rock and this track too is unmemorable, like post-"Tommy" WHO. (TY)
(Glitterhouse, Lange Str 41, 3471 Lauenforde, W. GERMANY)

**LUBRICATED GOAT - "Paddock of Love" LP**

I love Tom Hazelmyer! Not only does he put out some of the coolest records in America, he now licenses the coolest records from everwhere else, in this case one of Australia's finest: LUBRICATED GOAT. This record is an amazing pain and terror-fest on par with any noise I've heard on these shores. Also re-released is the band's first LP, "Lubricated Goat Plays the Devil's Music," which is even more twisted. I love this shit; you won't know if you do or not if you never check it out! (ML)
(Amphetamine Reptile, 2541 Nicollet Ave. S., Minneapolis, MN 55404)

**LYNYRD'S INNARDS - "Hellclown" cassette**

A solid demo, enhanced by good production. They tiptoe through punk, funk, and metally stuff with competency. A band to watch. (WG)
(1204 Aspen Dr., Valparaiso, IN 46383)

**MARK OF CAIN - "Battlesick" LP**

A BIG BLACK influence shows up loud and clear in the biting bass and feed-back guitar; even some of the vocals are filtered. However, MARK OF CAIN is hardly a rip-off. The songs are clear, hard and varied in tempo, and the whole album sustains a bite that invites multiple listenings. Very good. (SS)
(Dominator Records, PO Box 743, Norwood 5067, NORTH AUSTRALIA)

# RECORD TAPE REVIEWS

MCKNICKNIX - "McSicksPak" cassette

Pretty good raunchy punk rock. Better than "Who The Hell..." as far as tightness and catchy songwriting. Lyrics fall under the "unrest in the suburbs" file. "Last Offence" and "Your So Fat" are the standouts despite the spelling errors. Pretty fun stuff. (LH)
(Big Dweeb Records, 22 Burnham St., Enfield, CT 06082)

MEAN BOOPER - "Dirtbag Warehouse" cassette

Goofy name. Early '80s sounding stop/start hardcore reminiscent of BLACK FLAG. Not the best recording, though, everything is really bassy and fuzzy. (DM)
(Rob Winslow, 13611 Gragston Cir. #39, Tampa, FL 33613)

MEANS TO AN END - cassette

Cool hardcore from West Germany. The music is straight forward without being generic. With good lyrics and fast-paced tunes, this band gets thumbs up. (CS)
(Niko Bournias, Rotdornweg 11, 2055 Wohltorf, W. GERMANY)

METAL PITCHER - "Mental Picture/The Moon"

Slow, brooding and engaging garage punk. Good vocals help keep one's attention as the long songs drag on. STOOGES-like. (TY)
(Merge Records)

MIKE SMITH'S APE ROCK! - cassette

Goofy '60s raunch that's pretty catchy. Some parts remind me of early DESCENDENTS. The "Tom Dooley" cover ain't that great, but overall a fun tape. (CS)
(Theologian Records, PO Box 153, Manhattan Ave., Manhattan Beach, CA 90266)

MOMENTO MORI - "My Enemy" EP

Mid-tempo and fast punk in the German hard style of the late '70s/ early '80s. Four songs that have melody but are much more about power punk. (TY)
(Positive Destruction, Bahrenbergstr 32, 4630 Bochum, W. GERMANY)

N.IDs - "Mr. Pooh Picks the Hits" cassette

Humorful popish punk (some ska) that brings THE MR. T EXPERIENCE to mind. Lyrics are heavier in sarcasm and dark humor, though. Whatever you do, don't break into this band's house. You've been warned. (DM)
(Sean McCloud, 3209 E. 10th #V-8, Bloomington, IN 47408)

NEGAZIONE - Live - cassette

This is a live tape featuring mostly material from their "Little Dreamer" LP. The sound quality is above par but not excellent. The producers want $4 for it, but basically all you'll be getting is a blank tape, as no packaging or even song titles are included. (DM)
(25 Elms Rd., Burton-on-Trent, Staffs, DE15 9AQ, ENGLAND)

NO COMMENT - "Common Senseless" EP

Brutal thrash alà INFEST, but sloppier. A very intense sound, which loses tightness in spots. Good lyrics about pollution, vivisection, torture, etc. Thrash/HC fans will be way into this. (WG)
(Snare Dance, PO Box 57332, Sherman Oaks, CA 91413)

OI POLLOI/COMRADE - split cassette

Each band, OI POLLOI (UK) and COMRADE (Belgium), get one side of this tape. Both band's material is taken from live performances and are of decent sound quality. Musically they play pretty similar style of music, a sort of hard-edged, faster, punker brand of Oi. Not bad. (DM)
(BBP Records, 90 Grange Drive, Swindon, Wiltshire, SN3 4LD, UK)

OUTLAW POVERTY - cassette

A rather misguiding name for a band that seems to have more in common with G.G. ALLIN (including their home state) than with helping the poor. Included in their trashy rock-style music is a cover of "Sonic Reducer." (DM)
(185 A Austin St., Portsmouth, NH 03801)

POINT BLANK - cassette

All-out metal thrash with shouted vocals. They don't come across as sounding like a joke band but do tend to have a silly side to them as witnessed by such songs as "Shit on Minitrucks" and "Hot Pizza (Hot! Hot! Hot!)" and numerous Brady Bunch, Zamphir, and What's Happening graphics. (DM)
(Mike, 6501 Eire Cr., Huntington Beach, CA 92947)

PRESIDENT GAS - "Video Killed the Radio Star/My Little Girl"

A re-arrangment of the old BUGGLES tune on one side and more decent pop punk on the flip. Passable, passable. (TY)
(Asping Records, Box 4119, 5-171 04 Solna, SWEDEN)

PUNGENT STENCH/DISHARMONIC ORCHESTRA - split LP

This is a split LP featuring two total noise bands from Austria, PUTRID STENCH and DISHARMONIC ORCHESTRA, both of which sound like someone recorded them screaming into a pillow with a garbage disposal in the background. Fun stuff. (DM)
(Nuclear Blast Records, Dr-Frey-Str 54, 7322 Donzdorf, W. GERMANY)

PUPPETSHOW - cassette

Reminds me of a more gutsy version of newer 7 SECONDS with a melodic sound and a singer who sings. Lyrics aren't bad either. Enjoyable. (WG)
(4228 Robina Pl., Davis, CA 95616)

R.C. - "Brown Cow" EP

Sounds UK stenchcore-influenced; ultrafast noise/ thrash with metally bits and appropriately hoarse vocals. Actually, this one has a lot more dynamics and sounds just so extreme, it has an appeal all its own. Unfortunatley, some of the lyrics are pretty unappealing, as they throw some abuse at women, homosexuals and Jews. You decide. (WG)
(Airburst Prods., PO Box 993, Chambersburg, PA 17201)

RABID DUCK - "Who Framed Rabid Duck?" LP

Competent HC with metallic and melodic tinges, pretty quality stuff. Fifteen long tunes add up to one long LP -- maybe too long. Lyrics are in the personal/joke vein. Not bad. (WG)
(LM Records, Viale Petrarca 421, 48020 Lido Adriano, ITALY)

RAPED TEENAGERS - "I Kraftans Klor" LP

This came out a while ago, but we never saw it till recently. Really classic eclectic HC here. Power, quirkiness and yet somehow still catchy and memorable. Up there with VICTIMS FAMILY. (TY)
(Chickenbrain Records, PO Box 3016, 12503 Alvaso, SWEDEN)

RAPEMAN - "Inki's Butt Crack/Song Number One"

The end of an era, RAPEMAN's last record is finally here. I was a little disappointed to find that both songs are instrumentals, but once you get past that, they are interesting little compositions. To say the least. There is even a cello piece at the end of "Inki's..." What the hell, something different for a change. What will Steve do next??? (ML)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

# RECORD TAPE REVIEWS

**THE REX HAVOC ARMY - cassette**

Bad, deathy, pretentious poetry with a drum machine. I guess it's supposed to be some sort of joke. Well, I hope it is! If not, it's pretty funny anyway. (LH)
(Rex Havoc Inc, 14 Gary Ln, Exeter, NH 03833)

**ROSTOK VAMPIRES - "Transylvannian Disease" LP**

A German band that's comparable to their fellow countrymen, MANIACS, as a band that can combine both melodic and hardcore elements to create a devastating effect. Great listening. (DM)
(Nuclear Blast Records)

**ROTTING CHRIST/SOUND POLLUTION - split EP**

Slow, grinding noisecore that sounds like Jap thrashcore at 45 rpm. Both bands are from Greece and turn out songs undistinguishable from each other or the other band's. (TY)
(Mathias Weigand, Dresdenerstr 30, 5400 Koblenz, W. GERMANY)

**RUDIMENTARY PENI - Live - EP**

No info on this one, but it's from early on in their career, a platter full of short sharp blasts. Sound quality is decent and could be worse, and the record evokes the whole live atmosphere as well. Looks authentic, with Blinko artwork, but is a boot. (TY)
(no address, UK)

**SABOTAASI - "Tervetuloa Kasvihuoneeseen" EP**

A pretty standard HC disc, although a couple bits sound like new RKL. Not bad, tight and powerful, but nothing you haven't heard before. OK. (WG)
(Raato Toropainen, Koulukatu 1 AS 3, 55120 Imatra, FINLAND)

**SANITY ASSASINS - cassette**

Up-tempo garage punk with slightly pyschedelic guitar riffs. Not bad, but they didn't make a fan of me. (DM)
(PO Box 18152, E. Hartford, CT 06118)

**SATAN'S SADISTS - "The Wild Sounds of..." EP**

CRAMPS-ish with a bit more psych weirdness (if that's possible). Accent on guitar distortion and atmosphere. Fun. (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

**SAVAGE ROSES - "Teenage Fantasies" LP**

Galloping crossover on some tunes, and then a more rockish SHAM 69-type punk/oi sound on the other. Kinda schitzo. (TY)
(Positive Destruction, Bahrenbergstr 32, 4630 Bochum, W. GERMANY)

**SCREEN TEST- "Gravey Ard of Your" cassette**

Sounds more like it's from Australia than Italy. A mix of STOOGE-ish kinda stuff and '60s punk rock. While I'm not much of a fan of this style, I'm sure those who are could really get into this.(CS)
(Screen Test c/o Frassi Mario, Via Lingiardi, 9-27100, Pavia, ITALY)

**SCRUFFY TEARAWAYS - "Demolition By Neglect" cassette**

Metal influenced hardcore that's not too memorable. Not bad but not good either, just typical. (CS)
(Scruffy Tearaways, PO Box 851261, Westland, MI 48185)

**SECTION 46/ SHUTDOWN - split cassette**

SECTION 46 play really great tunes some of which are melodic, like JAWBREAKER or SCREECHING WEASEL, while others are thrashier. SHUTDOWN's music is more straight forward HC but it's played with lots of energy, which makes it memorable. A very fine tape indeed. (CS)
(Incentive Sound, 3326 Shelbourne St., Victoria, BC V8P 5H1, CANADA)

**7 SECONDS - "Soulforce Revolution" LP**

Ok, first off, I like some of 7 SECONDS' recent releases, but I'm afraid this one may be the turning point for me. Although this has got some classic tunes like "Satyagraha" and "Busy Little People" that are immediately recognizable as 7 SECONDS, a fair portion of the tunes are a bit too sappy for me (Sorry, Kev!). The lyrics are still good, although more personal. This may be the release that breaks the camel's back for some, but I'm holding out for the next one. (WG)
(Restless Records)

**SEX FLOWERS - "Soundtrack" cassette**

A bunch of noisy instrumentals. Sorta like a loose MELVINS at best. At worst almost industrial, but not that bad. No overdubs even, hmmm... (LH)
(Postbus 3364, 1001 AD Amsterdam, NETHERLANDS)

**SILKWORM - "Girl Harber" cassette**

This is my first encounter with any alternative music from Montana, and it's pretty good. A heavy HUSKER DU-ish sound with lots of effects. (DM)
(412 E. Spruce #2, Missoula, MT 59802)

**SINS OF THE FLESH - LP**

This is one of those bands that makes you clench your fist, punch the wall, shake your limbs, and shout something indecipherable. They've been around for years, so why doesn't anybody know they're around? They haven't gotten any exposure but hopefully this album will change all of that. It's a bit dated (recorded two years ago) but it still gives you a clue to how much ass this trio can kick. Speedy, blaring, hefty thrash. Catchy as hell. Warrants at least a few hundred listenings. You're a sap if you don't pick this up. (CD)
(Street Records, Box 41359, Santa Barbara, CA 93103-1359)

**SITUACION HOSTIL - "Abrcadabra" cassette**

Featuring ex-members of ATAQUE FRONTAL and other Peruvian bands, SITUACION HOSTIL play some fierce, almost totally metal HC. Lyrically, however, they stick more towards socially concious topics. (DM)
(Mary Coffey, PO Box 34-7036, SF, CA 94134-7030)

**16 BLASARE UTAN HJARNA/BIMBO SHINEHEADS - split - EP**

The former band turns in two punk/HC tunes that are well done but unexceptional SWEDISH HC, while the B.S. are from Connecticut and play more wave/punk, and remind me a bit of VOMIT LAUNCH. (TY)
(Tulpa Productions, PO Box 860, Willimantic, CT 06226)

**SLAP OF REALITY - "Stuck Inside" EP**

Modern full-sounding HC that's big on melody, power and production. Lots of songmanship here, plenty of guitar, and tons of singing. Kinda DC-ish. Out of Florida. (TY)
(Vinyl Communication, PO Box 8623, Chula Vista, CA 95012)

**SLOPPY SECONDS - "Destroyed" LP**

If you like goofy lyrics, hard guitars, and irresistible choruses in your mid- to fast-tempo classic punk, this baby's for you. SLOPPY SECONDS aims to please with a vengeance of these tracks, some reprised from past wax, and nearly all great tunes. Another terrific record! (SS)
(Toxic Shock, Box 43787, Tucson, AZ 85733)

**SOBERING CONSEQUENCES - "Like It or Lump It" EP**

Gruff and sung vocals, grinding guitars and change-of-pace structures combine here with fairly uninventive HC tunes. The basics are here; more originality is required. (SS)
(Truant Records, PO Box 42185, Memphis, TN 38104)

# RECORD TAPE REVIEWS

**SOCIAL DISORDER - "Violent Times" cassette**

Muscular and heavy hardcore with that big New York sound. At times like UNDERDOG. Not as metal as I expected (thank God). Pretty decent but a lyric sheet would be helpful. (LH)
(297 18th St, Brooklyn, NY 11215)

**THE SOMEDAY PEOPLE - "Comedy and Romance" cassette**

Zany, loopy, complete silliness that only the likes of me can truly appreciate. In fact the only thing I can really compare these geniuses to is my own band, BOO! HISS! PLLTFRPT! P.S. The SOMEDAY PEOPLE will lose their virginity on Oct. 31, 1990. (DM)
(Tony R. Boles, 983 Oakmont Dr., Front Royal, VA 22630)

**SONIC DISRUPTION - "Full Metal Basket/Friction"**

Two new ones from SF's own SONIC DISRUPTION (formerly S.D.T.) here. Both songs are mid-tempo, kind of longish but never-boring rockers. The production is a little thin, but there are enough interesting changes and whatnot to keep an ear out for this. (ML)
(526 Haight St., San Francisco, CA 94117)

**SPLATTERFISH - "Shit Speed" cassette**

I'll be dipped in ape shit if this doesn't sound like FEAR OF GOD! A jarring tractor ride thru various bodily fluids. A tripple-ripple-vibrating-buttplug of noise. Complete ear vomit! (CD)
(PO Box 431, South Houston, TX 77587-0431)

**STEVE STONE - "Sick Of It" cassette**

Punk and HC with a drum machine and 1/2 spoken 1/2 sung lyrics. Not bad, but the mellow vocals get a bit annoying. (WG)
(U.S. Prosser, 1424 Fairfax Rd., Florence, SC 29501)

**STIV BATORS & HIS EVIL BOYS "Live at the Limelight" LP**

The most exciting thing about this album is the multi-colored vinyl. Stiv and friends don't sound too energetic here, even on the DEAD BOYS covers. Over the hill. (TY)
(Perfect Beat, W. GERMANY)

**STONE BY STONE with CHRIS D. - "I Pass For Human" cassette**

I don't care who he is or what he was in. This is really boring Budweiser-commercial-oriented rock with gruff vocals. Nepotism. Mike Snider will probably cream all over this. (LH)
(SST again)

**STRIPMINERS DIVORCE YOURSELF - LP**

The first FUGAZI clone? Yep, with a taste of early CURE thrown in. (TY)
(Community 3, 438 Bedford Ave., Brooklyn, NY 11211)

**STUFF TREATMENT - "Boogadie, Booogadie!" cassette**

Total jazzy funk weirdness. VICTIMS FAMILY meets the RED HOTS. Oh, and a definite NEW KIDS ON THE BLOCK influence as well. Kim, Lance and I all agree: "This is good." Boogadie, boogadie! (DM)
(BP, 161 Jewett St., Elgin, IL 60123)

**STUPID AMERIKANZ - "Live Stupidity" cassette**

A band featuring members from all over the Midwest. Lyrically they sing about anarchy and beer, and musically they have more of an early, fast HC sound. (DM)
(S.A. c/o Rusty Minshall, 2570 Murf Rd. C-22, Nashville, TN 37217)

**TENIA - "Smash or Be Smashed" cassette**

Oh no, another tape with a picture of a guy putting his fist through another guys face. Varied punk with metal tinges struggling to stay together. Not quite tight enough to pull some of the breaks off. Okay. (LH)
(Jérôme Guidon, 60 rue Pierre-Corveille 69006 Lyon, FRANCE)

**TROTTEL - "Borderline Syndrome" LP**

Very jazzy, eclectic hardcore. Imagine if VICTIMS FAMILY were fused with SIOUXSIE and were into six-minute songs. Out of Hungary, and like many East European bands, their influences tend to be wider than their Western counterparts, with lyrics that are more thought out. Self-described "Dada rocknroll guerilla." (TY)
(Gougnuf Movement, FRANCE)

**UNITY - "Blood Days" LP**

Classic HC from this late pre-UNIFORM CHOICE SoCal band. Includes the tracks from their EP as well as a slew more previousely unreleased ones. Catchy, powerful, energetic and exciting - get it. (TY)
(Powerhouse Records, PO Box 9028, Fountain Valley, CA 92728)

**UTILITY PLUG - "Dreaming" cassette**

These guys play some basic poppy rock and roll. They do a pretty good job of it. This tape has a sort of '60s punk feel, too, with their vocals and clean guitar sounds. Good for what it is but not my style, yah know? (CS)
(Utitilty Play, 317 Ethyl Pl., Anaheim, CA 92804)

**VEXED - "Maybe" EP**

Three songs here from Seattle's VEXED, a band that's been around for quite awhile and can also be heard on the Secretions comp. LP (also on C/Z). Side A shows off the band's tightness with a KING CRIMSON-esque instrumental thang. The B-side kicks in with two rockin' shorter tunes. Drummer David Lapp is now living in SF, but I believe the band will continue at least in the studio. Worth checking out. (ML)
(C/Z 1407, E. Madison #41, Seattle, WA 98122)

**VISION - "In The Blink Of An Eye" LP**

The guitar goes crunch. The bass goes thump. The double bass drum goes doo-ga doo-ga doo-ga. The singer wears a Swatch. Big production sound played with lots of energy. Lyrics are ambiguous and don't communicate much. Breaks no new ground but inoffensive all the same. Not bad. (LH)
(Nemesis Records)

**VOODOO DOLLS - "I'm Coming Back to Haunt You/ This Town..."**

Good rockin' pop garage on the A-side, and a bit less rockin' but still catchy tune on the flip. Woulda gone over better in '71 though. (TY)
(Stanton Park, PO Box 58, Newtonville, MA 02160)

**WHITE PIGS - "Songs of Sin" LP**

JUDAS PRIEST-ish metal, but real bad; cliché metal riffs and "Oh no, it must be Satan" vocals. A couple of the speedcore songs are tolerable, but not even those and their cover of the MUNSTER's theme can save this one. I guess that means that MRR will make it on their "no thanks to..." list next release, too. Oh well... (WG)
(Walkthrufyre, PO Box 31292, Chicago, IL 60631)

**ALAN WILSON - cassette**

Cool band name. Sounds like the David Letterman Band on a particularly rockin' night with Paul Shaffer belching into the mic while singing about junk food and make up. So lame it's funny. (DM)
(PO Box 1142, Topeka, KA 66601)

# RECORD TAPE REVIEWS

**YANCY/TWO CAR FAMILY - split cassette**

TWO CAR FAMILY play some catchy punk with good hooks. Live recording here, so the sound quality really varies. But the melodic tunes still stand out. At times DC-ish. YANCY sound like they should move to Athens, Georgia. Okay. (LH)
(327 N. Vermont, Iola, KS 66749)

**ZOOGZ RIFT - "Torment" cassette**

In an age of GG ALLINs, this guy just isn't that offensive. I kinda feel embarrassed for him. Music at times is like a really, really, really bad RESIDENTS sound. And we know how bad that can be. Sound Choice will probably cream all over this. (LH)
(SST obviously)

**V/A -"Delirium Tremens #13" cassette**

Somewhat along the lines of BCT, tape 13 covers a wide range of bands from Europe. While not really cohesive, there are some great bands, none of which I had ever been familiar with. Standouts include FULL METAL JACKETZ, SDO 100% V and UGLY SQUAWS X. Pretty good. (LH)
(Holafors 2128, 880 30 Näsaker, SWEDEN)

**V/A - "Don't Give to Beggars" cassette**

A decent comp. with the likes of VISUAL DISCRIMINATION, DRESDEN 45, GRUDGE, DISSENT, POINT OF CONCEPTION and others. Sound quality is pretty good on most cuts, but the title is rather stupid. (CS)
(Mosh Frog Productions, PO Box 461, Bellflower, CA 90706)

**V/A - "It Came From Canada" Vol. 5 - LP**

More current punk, '60s garage, pop, folk, etc. HOUSE OF KNIVES, DIK VAN DYKES, RIPCORDZ, U.I.C., DEJA VOODOO and lots more. So so. (TY)
(Og Music, Box 182 Sta F, Montreal PQ H3J 2L1, CANADA)

**V/A - "The Karen Carpenter Story" cassette**

Even though I resigned my duties as tape god, I'll still do Flush's comps cuz they're an oasis in the desert of mediocrity. With rabid face punchers like MANNEQUIN BEACH, PSYCHO TRIBE and the PINK LINCOLNS, you know you're in for a beating you'll love. Abusive and rockin'. (WG)
(Flush Prods, PO Box 1050, Richmond, CA 94802)

**V/A - "None of These Bands Are on Revelation Records so They Must Suck!!" cassette**

One of the most worthwhile tape comps I've heard in ages. An honest effort by Primary Concern zine to give newer bands some exposure. Bands include IMPETIGO, DARE TO DEFY, FACE FIRST and NAKED HIPPY plus five others. There's a great booklet explaining the title, plus a page for each band. Fifty cents from each tape goes to the Veterans Vietnam Restoration Project. It's a good 'un! Has a Divine centerfold plus taped clips from classic films. You don't get much better than that! (CD)
(234 Lloyd Lane, Philadelphia, PA 19151)

**V/A - "Panx Vinyl Zine 02" - EP**

A really excellent international comp featuring RESIDENT MOCKERY, THE STENCH, COLD VIETNAM, SOCIETY GONE MADD, and FANATICAL VIEWS. All the tracks rock and most are memorable for not only their energy but their good hooks. Good punk here. (TY)
(Panx, BP 5058, 31033 Toulouse cedex, FRANCE)

**V/A - "Pebbles - Vols 26, 27, 28" LP's**

Vol. 26 covers Swedish garage, beat and psych from the mid '60s, as does Vol. 28. Vol. 27 deals with Swiss bands from the same era and isn't quite as good. This series continues to amazingly chronicle an era of underground music like no other has. (TY)
(AIP Records)

**V/A - "Prunes: Eat Now, Pay Later" cassette**

Not the best packaging, but the producers do win my praise for managing to pack 23 bands, two songs each, onto a full 90 minute cassette. All the bands are good, but my particular faves are NECROMANCY, ALL SYSTEMS GONE, and POINT OF CONCEPTION. (DM)
(2 Hawk, 519 Baylor Rd., Elmira, NY 14904)

**V/A - "Rocking Together" EP**

A raw, amatuerish international comp. that has its moments. I enjoyed NAZGUL (New Zealand) and the ERRATICS (Germany) quite a bit, but also found some tracks by EITILOP POTS (Holland) and SURF OR DIE (South Africa/Sweden) fun. Definitely in a '77/'82 vein. (TY)
(Brett, 8 Barringtonia, Finfoot St., Woodhaven, Durban 4001, SOUTH AFRICA)

**V/A - "Munster Dance Hall Favorites, Vol. 2" LP**

This French comp. puts the accent on '60s punk and psych-pop, with good tracks by LA GRANGA ("High School"), LOCOS MOSQUITOS ("No Time...") and CEREBROS EXPRIMADOS ("Gritos..."). Uneven, but largely engaging; a few good tracks. (SS)
(Munster Records, Apdo. Correros 18.107, 28080 Madrid, SPAIN)

**V/A - "Skullcrusher" cassette**

An international speedmetal/HC comp featuring CAT-O-NINE TAILS, KAZJUROL, NO DIRECTION & more. Includes booklet. Didn't speedmetal commit genericide a few years ago? Guess not. (WG)
(Dark Star, 86 Moseley Wood Walk, Leeds LS16 7HG, ENGLAND)

**V/A - "New York Scum Rock Live at CBGB" cassette**

No, it isn't a bunch of guys eating their own fecal matter or rolling around in broken glass. It's grimy, grungy, down-and-dirty, knuckles-dragging-on-the-floor, belching, farting, annoying rock 'n' roll. No GG here (he's got his own ROIR tape). Plenty of scum to choose from. Twenty filth mongers including PORNO DRACULA, ED GEIN'S CAR, DA WILLYS and how could Mykel Board do a comp. tape like this and not include LETCH PATROL? Well, they're here too. Makes you want to bathe. (CD)
(ROIR, 611 Broadway, Suite 411, NYC, NY 10012)

**V/A - "Soft light & Loud Guitars" Part 2 - LP**

A split LP from England's LAST ROUGH CAUSE and Wales' ANHREFN. LRC play a brand of '77 punk, very melodic and pretty with little emphasis on power. ANHRFEN are similar in style but pack more punch, and despite the fact that their lyrics are in Welsh, the songs are more memorable. (TY)
(Released Emotions, PO Box 132, Acton, London W3 8XQ, ENGLAND)

**V/A - "On Garde" LP**

A Montreal comp. featuring 14 current bands. Standouts include INFAMOUS BASTARDS, MY DOG POPPER, RIPCORDZ, FAILSAFE, KILLER DUMP, as well as tracks by ASEXUALS, DEJA VOODOO, SCUM and more.
(Cargo Records, 747A Guy St, Montreal, PQ H3J IT6, CANADA)

**V/A - "Step by Step" EP**

SOOTHSAYER are painfully slow on their track -- guitar hell. ROVSVETT are mid-tempo HC, and PLEASANT VALLEY CHILDREN are melodic and noisy besides. PATARENI return to the pain, CAT-O-NINE tails are fast-paced HC, and HARD-ONS are live and just themselves. Good international sampler of current raw underground trends. (TY)
(Gvido Obradovic, Strahinca Bana 43, 11106 Beograd, YUGOSLAVIA)

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| Satan's Sadists | She's My Witch | 7"EP | 3.00 | USA |
| Shamrock Shakes | House of Jep | 7"EP | 3.00 | USA |
| Slap of Reality | Stuck Inside | 7"EP | 2.10 | USA |
| V/A | Hometown Atrocities | 7"EP | 1.20 | UK |
| V/A | Rocking Together | 7"EP | 2.40 | S. Africa |
| Trybuna Brudu | Trybuna Brudu | cass. | 4.80 | Poland |
| Undecided | What's Done is Done | cass. | 3.60 | USA |
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| Napalm Death | Scum | LP | 6.60 | UK |
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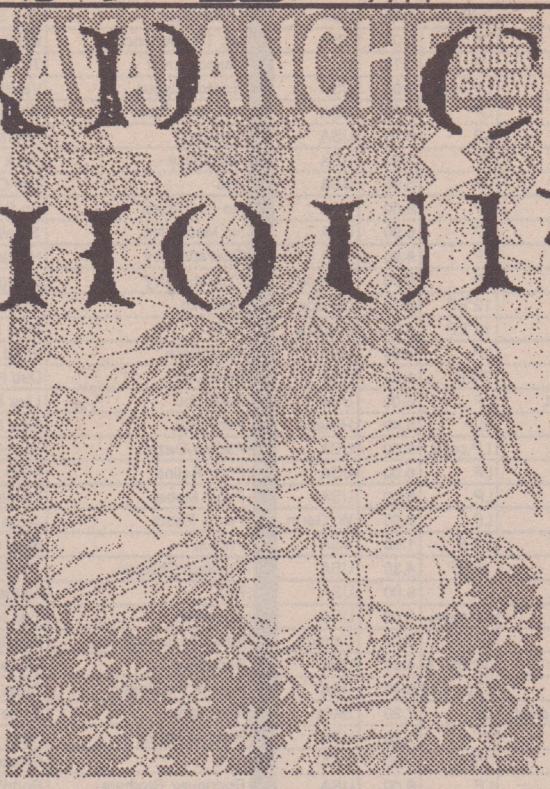
| Agitare Bene/and the 8th | Dreams | 7"EP | 2.50 | W. Germ. |
| Alice Donut | Bucketfulls Sickness Horror | CD | 8.40 | USA |
| Artistic Decline | Random Violence | LP | 3.60 | USA |
| Artless | Crassdriver | LP | 8.05 | USA |
| Asexuals | Dish | LP | 5.30 | Canada |
| Asta Kask | Live | LP | 9.15 | Sweden |
| Back To Comm | #16 | print | 3.00 | USA |
| Bad Mutha Goose & Grim | Rev It Up | 12"EP | 3.90 | USA |
| Bad Mutha Goose & Grim | Bad Mutha Goose Brothers Gr | 12"EP | 3.90 | USA |
| Bazooka Joe | Send In The Klowns | 7"EP | 2.00 | USA |
| Beatnigs | Beatnigs | LP,cass. | 6.00 | USA |
| Beatnigs | Television | 12" | 3.30 | USA |
| Beefeater | House Burning Down | LP | 5.85 | USA |
| Beefeater | Plays for Lovers | LP | 5.40 | USA |
| BGK | Nothing Can Go Worng | LP | 6.00 | Holland |
| Biafra, Jello | High Priest Of Harmful Matter | 2LP | 7.80 | USA |
| Big Black | Songs About Fucking | LP | 5.90 | USA |
| Bomb | Hits of Acid | LP | 5.10 | USA |
| Braindrops | Adrenalin Mother | 12"EP | 3.60 | USA |
| Bullet Lavolta | The Gift | LP/Cass. | 5.65 | USA |
| Bullet Lavolta | Bullet Lavolta | 12"EP, c | 4.50 | USA |
| Butthole Surfers | Texas Chainsaw Massacre | 7" | 4.30 | USA |
| Butthole Surfers | Hairway to Steven | LP | 5.90 | USA |
| Cabal/Angry Kids | Cabal/Angry Kids | LP | 3.80 | USA |
| Capitol Punishment | Zipeyrpantsup | LP | 5.30 | W. Germ. |
| Casualty | Challenge | 12"EP | 9.80 | NZ |
| Combat Not Conform | Love | LP | 5.60 | W. Germ |
| Corrupted Morals | Think About It | 7"EP | 1.95 | USA |
| Couch Flambeau | Ghostride | LP,Cass. | 6.45 | USA |
| Crawlspace | In The Gospel Zone | LP | 6.35 | USA |
| Creeps/Angry Kids | Failure To Communicate | 7" EP | 1.75 | USA |

| Artist | Title | size | Price | Country |
|---|---|---|---|---|
| Crimpshrine | Quit Talkin Claude | 7"EP | 1.80 | USA |
| Crucifucks | The Crucifucks | LP | 6.00 | USA |
| Culture Shock | Onwards and Upwards | LP | 7.76 | UK |
| Dead Kennedys | Frankenchrist | LP,cass. | 6.00 | USA |
| Dead Moon | In The Graveyard | LP | 5.00 | USA |
| Dead Moon | Unknown Passage | LP | 5.00 | USA |
| Dead Moon | Black September | 7" | 1.80 | USA |
| Deadspot | Adios Dude | LP | 5.95 | USA |
| Detonators | Balls To You | LP | 6.00 | USA |
| Didjits | Hey Judester | LP | 5.90 | USA |
| Die Kreuzen | Die Kreuzen | LP | 5.90 | USA |
| DOA | Let's Wreck the Party | LP | 6.00 | Canada |
| DOA | War On 45 | 12"EP | 4.20 | Canada |
| DOA | Winter of Discontent | 12"EP | 4.20 | Canada |
| Dragnet | Life in General | LP | 4.80 | USA |
| Earth Army | Earth Army | 7"EP | 1.50 | USA |
| Evan Johns H-Bombs | Rollin' Through The Night | LP | 6.00 | USA |
| Ex, The | Too Many Cowboys | 2LP | 8.40 | Holland |
| Faith No More | We Care A Lot | LP,cass. | 6.00 | USA |
| False Prophets | False Prophets | LP | 6.00 | USA |
| False Prophets | Implosion | LP | 6.00 | USA |
| Fear Of God | As Statues Fell | LP | 9.00 | W. Germ. |
| Fearless Iranians Hell | Fearless...Hell | 7"EP | 1.80 | USA |
| Fire Party | Fire Party | 12"EP | 4.30 | USA |
| Flipper | Sex Bomb Baby | LP | 6.00 | USA |
| Flouride, Klaus | Because I Say So | LP,cass. | 6.00 | USA |
| Forgotten Rebels | This Aint Hollywood | LP | 6.00 | Canada |
| Fugazi | Margin Walker | 12"EP, C | 4.50 | USA |
| FVK/EMG | God's Favorite Band | LP, cass. | 5.40 | USA |
| Gna Gna | Terrible Unexpected Brainst. | LP | 7.20 | Switz. |
| Green | REM | 7" | 1.80 | USA |
| Green Day | 1000 Hours | 7"EP | 1.80 | USA |
| Grong Grong | Grong Grong | LP | 6.00 | USA |
| Gwar | Hell-O | LP | 6.00 | USA |
| Half Off | The Truth | LP,cass. | 4.95 | USA |
| Hall, Ed | Albert | LP | 5.10 | USA |
| Highspeed 5 | Get High | 7"EP | 3.00 | Sweden |
| Hostages Of Ayatollah | Simply Too Much Nothing | LP | 7.20 | W. Germ |
| Hostages /Manson Youth | Kaaba Hey/Only time will tell | LP | 5.60 | W. Germ. |
| Iggy & the Stooges | Raw Power | LP | 8.10 | USA |
| Impulse Manslaughter | He Who Laughs Last... Alone | LP | 4.80 | USA |
| Impulse Manslaughter | Logical End | LP | 6.35 | USA |
| Interstellar Villains | Right Out Lobster Quadrille | 12"EP | 8.25 | Aust. |
| Isocracy | Bedtime for Isocracy | 7"EP | 1.80 | USA |
| Jawbreaker | Busy | 7" | 2.00 | USA |
| Jesters Of Chaos | Jesters of Chaos | 7"EP | 3.00 | USA |
| Jon & the Nightriders | Live at the Whiskey | LP | 4.90 | USA |
| Kamala and Karnivores | Girl Band | 7"EP | 1.80 | USA |
| Kilslug | Answer the Call | LP | 6.00 | USA |
| Kina | Cercanndo | LP | 5.80 | Italy |
| Klaus Floride | Because I Say So | CD | 8.40 | USA |
| Krewmen | Curse the Graveyard Demon | LP | 5.55 | USA |
| Kuepper, Ed | Rooms Of The Magnificent | LP | 5.95 | Aus. |
| Lard | The Power of Lard | 12"EP | 4.30 | USA |
| Last Stand | Last Stand | 12"EP | 2.40 | USA |
| Laughing Hyenas | Merry Go Round | 12"EP | 4.80 | USA |
| Laughing Hyenas | You Can't Pray A Lie | LP | 6.00 | USA |
| Lazy Cowgirls | Tapping the Source | LP | 4.90 | USA |
| Lemonheads | Creator | LP, cass. | 6.00 | USA |
| Lemonheads | Hate Your Friends | LP | 8.40 | USA |
| Lethal Aggression | Life is Hard | LP | 6.40 | W. Germ. |
| Libido Boyz | It's All So Obvious | 7"EP | 2.40 | USA |
| Life Sentence | No Experience Necessary | LP | 6.35 | USA |
| Lookouts | Spy Rock Road | LP, cass. | 6.00 | USA |
| Majke | Majke | Cass. | 4.80 | Yugo. |
| Mannequin Beach | Don't Laugh You're Next | LP,cass. | 6.00 | USA |
| Marginal Man | Identity | 12"EP | 3.90 | USA |
| MDC | More Dead Cops | LP,cass. | 5.10 | USA |
| MDC | Smoke Signals | LP,cass. | 5.10 | USA |
| Meat Cigars | Where's My Picture | 7" | 2.00 | USA |
| Meatmen | We're the Meatmen... | LP | 5.90 | USA |
| Messer Schmidt | Messer Schmidt | Cass. | 4.80 | Yugo. |
| MFD | Full Volume | LP | 4.80 | USA |
| Mice (the CA ones) | Who Cut The Cheese | LP | 5.10 | USA |
| Milk Monitors | Dance With Me | 12"EP | 2.00 | UK |

| Artist | Title | size | Price | Country |
|---|---|---|---|---|
| Moral Crux | The Side Effects of Thinking | LP | 4.90 | USA |
| Mr. T Experience | Big Black Bugs Blue Blood | 12"EP | 4.50 | USA |
| Naked Lunch | Things Grow | 12"EP | 7.00 | Aust |
| Naked Raygun | Vanilla Blue | 7" | 1.95 | USA |
| Negative Trend | We Don't Play We Riot | 12" | 3.60 | USA |
| Neurosis | Aberration | 7"EP | 1.80 | USA |
| Nickanuke | Back to The Roots | 12"EP | 5.30 | W. Germ. |
| Nils | Sell Out Young | 12"EP | 3.20 | Canada |
| No Allegiance | No Cash Value | LP | 5.60 | W. Germ. |
| No Means No | Small Parts Isolated Destroy | LP | 6.00 | Canada |
| Operation Ivy | Hectic | 7"EP | 1.80 | USA |
| Operation Ivy | Energy | LP, cass. | 6.00 | USA |
| Pailhead | Trait | 12" | 5.05 | USA |
| PED | Post Ejaculation Depression | LP | 5.05 | USA |
| Pennywise | Word From The Wise | 7"EP | 2.90 | USA |
| Pere Ubu | Dub Housing | CD | 11.65 | USA |
| Pere Ubu | Live Vol.2, Pere Ubu on tour | CD | 11.65 | USA |
| Pere Ubu | New Picnic Time | CD | 11.65 | USA |
| Perfect Daze | Regular Jailbreak | 12"EP | 4.40 | UK |
| Plaid Retina | Plaid Retina | 7"EP | 1.80 | USA |
| Pobel Mobel | Imagination | 7"EP | 3.30 | Sweden |
| Porno Patrol | Jump Back | 7"EP | 1.80 | W. Germ. |
| Primus | Suck On This | LP | 5.80 | USA |
| Problem Children | The Future of the World | LP | 4.80 | Canada |
| RAK | Aztalan | 12"EP | 3.00 | USA |
| Raperman | Two Nuns and a Pack Mule | LP | 6.00 | USA |
| Rats Of Unusual Size | Ratzilla | LP | 5.00 | USA |
| Repulsives | White Rose Benefit | Cass. | 3.00 | Belgium |
| Rest of the Boys | Days, Week and Years | LP | 6.60 | W. Germ |
| Rifle Sport | White | LP | 5.10 | USA |
| Rites of Spring | Rites of Spring | LP | 5.50 | USA |
| RKL | Greatest Hits Live | 2 LP | 7.70 | USA |
| Rodriguez Brothers | Rodriguez Brothers | LP | 7.20 | Holland |
| Rollins Band | Lifetime | CD | 10.30 | USA |
| Rollins Band | Do It | CD | 6.65 | USA |
| Rollins, Henry | Drive By Shooting | 12"EP | 4.25 | USA |
| SAD | Behind The Fence | LP | 6.00 | W. Germ. |
| SCA | Strong Concentration Of Angel | LP | 6.00 | Holland |
| Scratch Acid | Berserker | 12"EP | 4.80 | USA |
| Scrawl | He's Drunk | LP | 5.95 | USA |
| Scream | Banging The Drum | LP,cass. | 5.10 | USA |
| Scream | This Side Up | LP | 5.10 | USA |
| Screeching Weasel | Punkhouse | 7"EP | 2.15 | USA |
| Sect, the/Red Letter Day | Soft Lights and Loud Guitars | LP | 7.20 | England |
| Sewer Trout | Sewer Trout For President | 7" | 2.40 | USA |
| Sewer Trout | Songs About Drinking | 7"EP | 1.80 | USA |
| Short Dogs Grow | Matt Dillon | LP | 6.00 | USA |
| Shudder To Think | Curses | LP | 5.50 | USA |
| Sick Of Intolerance | Break The Ban | 12"EP | 6.60 | W. Germ. |
| Slapshot | Back On The Map | LP | 6.00 | USA |
| Smartpils | No Good No Evil | LP | 7.16 | UK |
| SNFU | Better Than a Stick in the Eye | LP,cass. | 5.25 | Canada |
| Soulside | Trigger | LP,cass. | 5.80 | USA |
| Spanks | Scream the Blues | 12"EP | 6.30 | Belgium |
| Spongetunnel | Morons & Monsters | LP | 4.80 | USA |
| Squandered Message | Getting Blunt | LP | 5.60 | W. Germ. |
| Stickdog | Human | LP | 6.00 | USA |
| Stikky | Where's My Lunchpail? | LP | 4.80 | USA |
| Stikky | I & I & That Guy Over There | 7"EP | 2.40 | USA |
| Subhumans | Worlds Apart | LP | 7.15 | UK |
| Toasters | Ska-Boom | LP | 6.25 | USA |
| Toczek, Nick | Intoczekated | LP | 7.16 | UK |
| Tragic Mulatto | El Locos Por El Sexo | LP | 6.00 | USA |
| Tragic Mulatto | Hot Man Pussy | LP, cass. | 6.00 | USA |
| Unwanted Youth | Unwanted Youth | LP | 5.60 | W. Germ. |
| Urge Overkill | Jesus Urge Overkill | LP | 5.90 | USA |
| V/A | Oops Wrong Stereotype | LP,cass. | 4.50 | USA |
| V/A | Them Boners Be Poppin' | LP | 5.10 | USA |
| V/A | Censorship Sucks | LP | 8.70 | Scot. |
| V/A | Viva Umkhonto | LP | 6.00 | Int'l. |
| V/A | State of the Union | LP,cass. | 5.60 | USA |
| V/A | NJ & You | 7"EP | 2.15 | USA |
| V/A | Art for Chart Sake | LP | 10.45 | N. Z. |
| V/A | Bombardiranje New Yorka | LP | 8.40 | Yugo. |
| V/A | Ska Face | LP | 5.70 | USA |

# HARDCORE HOUR




Hi there! The 4-weekly radioshow HARDCORE-HOUR airs since 1984 on the Alternative LOcal RAdio Zürich, or short LoRa. It's done by 5 people, namely Fäbe, Mäge, Dambi, Böppel and Frank. The music-concept is more or less like this: giving the listener a little insight of the new releases from the last 4 weeks as well as promoting unknown bands who sent in their self-produced tapes and records. Basicially, we just play stuff we really like and that we can stand behind. From time to time, we also play NON-HC stuff like Reggae, Industrial, 60's and 70's-Rock and many more (For example Muta baruka, Godflesh, Door, ELP, Linto Kwesi Jones, Hazel O'Connor, Patti Smith, Swans, Black sabbath et to have more variation, but we keep naturally HC as the biggest part (about 95%).

Since LoRa has a very low transmission-range (as its name says) not very many people have the luck to be able to listen to the HARDCORE HOUR at Thursday night from 7 p.m. to 8 p.m., so we decaided to release all shows also on tape so anyone who's interested in it can buy a copy on tape. All these tapes are dsitributed in Europe and the U.S. too, so anyone who's interested in should get in touch with the distributer near him (see disrtibuter-list below... and order his very own copy, which comes with neat cover, full track-and contact list, lots of info, stickers etc., together with a C-60 tape full of ragin' music!

Radi LoRa begun as a pirate-station during the youth-riots here in Zurich in the early '80s and got - surprising! - a license to beep in November 1983. From then on, they kept the concept of having half of all shows and work down be women more or less and giving each minority a chance to have their own show their own language. So, beside the 2 HC-shows (HC-HOUR & SPEEDAIRPLAY), there are also several other underground-music-shows like a Hip-Hop-show, Reggae, Jazz-shows etc., but also, there are lesbians and gays and several different refugees (Chileans, Kurdish & Turkish people, Palestine people etc. having their own shows. Also, Lora is one of the most important left medium, they have a lot of political information-shows and are a important part of the political scene here in Zurich. LoRa has no sponsoring and is completely court- ship-free! The whole costs are paid by the listener; each of them pays 50 Swiss Franks a year (about $30) to keep the project alive. Of course that money not enough and LoRa is always very short on money, so they also need support from any sympathisant, so, please pay any $$$ on their Postcheque-account N, Switzerland/80-14 403-9, ALR Finanz! It's very important that such a unique radio survives in the middle of all these other horrible & dumb radios, even a lot of people would like if LoRa would be stopped-righthists did a brand attack on LoRa in December 1986...

In closing, I'd like to add that any Band or Label should send in their products for airplay (good sound-quality only please)! Anyone who has been played gets a free copy of that show in exchange! Simple copy costs $4 ppd. from us or any of our distributors, subs possible for 20 us$ (6 issues). Thanx and keep your eyes open! Hope to hear from you, bye, the HARDCORE HOUR staff.

The HC-HOUR distributors are: In the USA: Headtrip c/o Gamiel Benitez, 609 N. Belmont Ave., Los Angeles, CA 90026. Justin A. Logan, Rhum Place 109, Garner, NC 27529. In Europe: Prawda c/o Peter Bader, Scholstikastr. 24, 9400 Rorschach, Switzerland. Arrabal HC, PO Box 5155, 50080 Zaragoza, Spain. A-Wat c/o Brain Puplett, 11 Ntfield Close, Hemlington, Middlesborough, Cleveland, TS8 9QQ, UK/England. Full Cirlce, 12 Bell Street, Newsome, Huddesfield, West Yorkshire, HD4 6NN/ UK.

KKFI FM90.1

KKFI FM is a totally listener supported, 100,000 watt community radio station in Kansas City, Missouri. It has alternative rock programs at 10 o'clock pm six nights a week, the music ranges from dance-oriented rock to women's music to a multilingual program to the punk show. The Orphan Annie Show on Thursday nights, its hosts Annie and Tim play hardcore, punk, garage and psychedelic. They try to provide "a forum for people who are outside the norm," says Annie.

The phone lines are always open and they average about 15-20 calls per two hour show. The most popular requests seem to be local bands and older hardcore, "it's a clearinghouse for local talent". Annie and Tim also do a weekly run-down of upcoming shows and events. They play a lot of Naked Raygun, Annie's favorite. Other frequently played bands are The Hard-Ons, the Sin City Disciples, a great KC band, the Lime Spiders, Black Flag, SNFU and Cellophane Ceiling from Omaha. If you are ever in Kansas City give a listen to any of KFFI's alternative programming.

Northern Illinois and Southern Wisconsin - lookout! Saturday nights this summer just got better - from 9 pm-Midnight, WBCR 90.3 FM, Beloit, is playing something different from your ordinary dull, commerical radio - hardcore, speed metal, thrash, and experimental music that'll blow your speakers. This is Spidey, the 19 year old behind the mic every Saturday night this summer. I play the music styles mentioned above and am also open for new suggestions and music. If your band wants exposure to the likes of Beloit, Rockford and Janesville, please send records (tapes seem to be stolen quickly from the station) to WBCR c/o Spidey or the Thrash/new music show, Beloit College, Box 39, Beloit, WI 53511. OK, but what if you only have tapes? I'm trying to start a fanzine and need tapes to review and people to interview. Send tapes, info, etc. to : spidey, 10351 Essington Dr., Machesney Park, IL 61111. Thanx! Peace and listen to Inspector 12, Pailhead and Lard!

WBCR

## Party with The Cause

**Lost Cause — Chicks Go Wild.**
A punk metal rap extravaganza featuring the cocky vocals of Joe Kelly and the sizzling guitar work of MOD's Louie Svitek.

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## Impulse Manslaughter

**Impulse Manslaughter — Logical End.**
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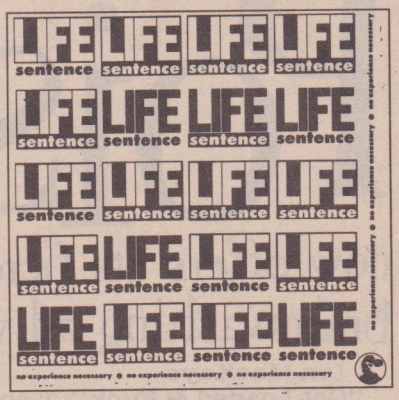
WTF 1743, LP/CASS $10.00 p.p.d., CD $14.00 p.p.d.

## Life Sentence




**Life Sentence—No Experience Necessary**
Loud, Fast, and Hard! - The highly anticipated second release by one of hard core's most acclaimed units. A totally pissed-off return to the true roots of punk.
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| "Getting the Fear" T-shirt 2 clr. back | $10 ☐ | Cassingle Tape – Hand colored label | |
| "Darby Crash Rides Again" 7" 11 songs | $5 ☐ | "Plastic Bomb" b/w "We Got The Beat" | $4 ☐ |
| "Get Loaded and Fuck" Domestic Tape of Ian MacKaye Import | $6 ☐ | Stickers – set of 3 | $1 ☐ |
| | | "Getting the Fear" B&W Poster | 50¢ ☐ |

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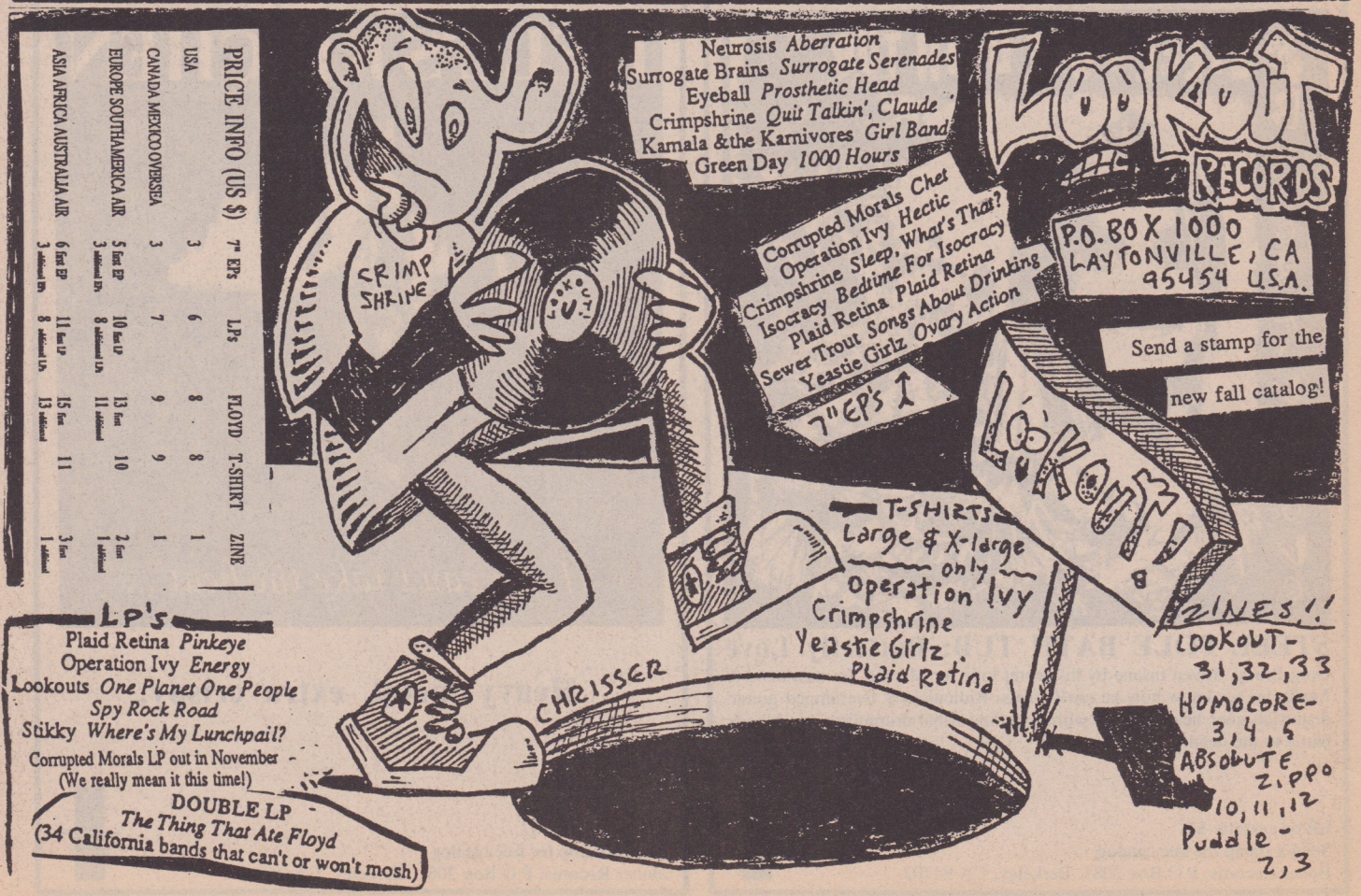
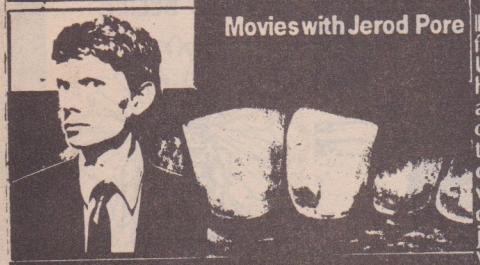


# MOVIE REVIEWS

## Consume or Be Consumed

Movies with Jerod Pore



Isn't *glasnost* just peachy keen?

**The Eve of Ivan Kupalo**, a forgotten gem of Ukrainian surrealism has been rediscovered after twenty-one years of festering exile. For those who demand a comparrison with the vaguely familiar, think of the type of film Alejandro Jadorowski would have made had he been born in some Stalinist Soviet backwater. It's **Eraserhead** with a sense of humor, or maybe it's **Un Chien d'Andalou** with a coherent plot.

But fuck that shit! This is a work of pure beauty and singular vision that transcends the rapidly deteriorating cheap Russian film stock. See it if you can, before it vanishes into pile of nitrous stink.

In a village along the Dneiper, Petro (a penniless but handsome rogue) is in love with Pidorka, the fisherman's daughter. She's the only action in their little hamlet, but you take what you can get, right? Pidorka's papa has other plans, and has arranged her marriage to a wealthy merchant. Pidorka and her kid brother climb onto the roof of their house during the extravagent betrothal power lunch to drop a pig through the chimney and evoke sympathetic magic chaos vibes. Papa dumps yogurt over his head and proceeds to chase the merchant about the house. But alas, they kiss and the deal is sealed.

Enter Basavryuk, the cossak of the killer red mustachio, on his massive black stallion carrying before him a comely wench. No, she's a hag. No, the horse is riding Basavryuk. But the hag becomes a black cat and Basavryuk is on the fence.

Oh, well, all the guys in town are pleased as piss to see this burly bastard of masculinity personified. Drinks are on him and everyone gets raging drunk. The village priest condemns them as Catholic and is chased up a tree to cuckoo through the winter. As the levitating barmaid serves Petro bitter whiskey, his thoughts are carried to Basavryuk who tells Petro that what he wants can be his if he plucks the fern that blooms only this St. John's Eve.

The village is intensely pagan, with thin trappings of Orthodoxy. As great burning wheels of thatch role into the Dneiper, Petro picks the burning bloom and is transported into a psychedelic hell rich with horrific alchemical symbolism and Boschian ambient style. Basavryuk's succubus/witch/familiar presents Petro with Pidorka's kid brother. Petro decapitates him and the kid becomes the gold Petro needs to bribe Pidorka's greedy dad into reneging on the prior arrangement. "Be careful of what you wish for, you might get it." - Old Jewish proverb.

Consumed with guilt, Petro is dragged down into intricate compulsive madness. He and Pidorka age twenty years in the course of a year. The village's pagan rites reflect his sin. Angels sit on his roof, but he shoots at them with an anachronistic rifle, he chases off angels with mad laughter and a rake. Waking and dreaming he relives the demonic granting of his desires. He turns to the church, but they are toys, and munchkin Orthodox priests attack him in a violent, censer swinging orgy. But Basavryuk appears and they too are treeded to cuckoo through eternity. He runs through a forrest of white beech vulvas. He falls into a windmill, unable to escape the endless vaudeville routine of two old Jews. Spontaneous human combustion! Talk about burning with guilt!

Convinced by the old women of the village, Pidorka takes Petro's to Kiev, hoping that the tears of a crying Virgin Mary Mother of God Icon will ressurrect her soul tortured lover. But Basavryuk leads a company of mongol cosssaks, with ballsy camera work of leaning over the side of a swiftly galloping horse, to gang rape her and scatter Petro's ashes across the green fen. Still, she has the axe Petro used as a last attempt to fend off the ultimate despair right before bursting into flames, and through epic twists in the fabric of time and logic she finds the church of the blessed icon. She breast feeds the axe, denying Basavryuk his last bit of fun. The leprous worshipers demand miracles of the contorted icon, but Pidorka's dying kindness in the only miracle they shall witness.

How this flick survived Brezhnev's Russia, let alone how it was ever made in the first place, is the real miracle.

Now, to steal from Mitzi's high concept. Yup, I stumbled upon a glorious piece of TV punxplotation that easily surpasses the infamous punkrock episodes of Chips & Quincy. In what was probably a silly season repeat of **Superboy** we got some real hardcore looking punkrocks dancing in this totally 70's retrodisco. Under the flashing laser lights and the plot-centering video screen, these kids thrash, skank, slam and even pogo to verge-of-the-ninties disco. The video screen has something to do with mind control, but why the bad guys think that zombifing a bunch of sex and drug and rocked out teeny punkers is going to precipitate World War Three, or why they would even want that ultimate nukegasm is beyond me. But what can one expect from a show obviously directed at the ultrarightwing facsistic tendancies of thirteen year old boys?

"The streets are their kingdom, violence their law..." Sounds good. Pop it in the VCR and —I've discovered a genre classic! Here's a movie about punk rock gang violence with more stupid thrill killings per foot of film than any other yet. Punxploitation indeed!

**Night Children** stars balding ex-Kung Fu dude David Carradine as a crusty cop with an Asian probation officer girl friend. He thinks street punks should be locked away for life; she, of course, thinks they're just hurt, lonely kids who need love and understanding. Awwwww.

Carradine's nemesis is Blade, played by Griffin O'Neill (you know, Ryan O'Neill's kid, the one who killed his best friend in a boating "accident" last year.) Blade killed his father, who had killed his mother, and now he lives in a Hollywood squat. He's accompanied by sweet, blonde girlfriend Jenny, who's supposed to be a hardened junkie but has no track marks and can't even shoot herself up. Jenny's mohawked buddy Spike, who has lousy fake tattoos, does the honors for her. And where are those technical consultants when you need them? He draws up the dope without using a cotton. Jenny's best friend Susie is cooperating with the probation officer and is also a hopeless, screaming idiot. Rounding out the group, and adding a little stereotypical racist Hollywood color, is Rawbone, a black gangster with no morals whatsoever.

Even for LA street kids, these urchins dress mighty good. They must've been based on the notorious Hollywood Blvd. gang of a few years back that supposedly made thousands by begging from tourists, thereby propping up the budgets of trendy fashion punk stores like Retail Slut. Hey, it must be true, I read it in the LA Times! Between them this crew has enough spikes and studs to start up a scrap metal business. Speaking of fashion statements, circle-As are everywhere.

Well, I guess shooting cops is sorta like propaganda by the deed, eh?

In order to up the boobs-per-hour rating, Jenny and Blade get romantic to a nice ballad in the first part of the film. I know he's a sensitive guy deep down cuz he takes off his spikes before they bump uglies. In other words, these two probably deserve what's coming to them.

What's coming to them is, of course, justice — Carradine style. The gang botches a grocery store robbery, kills the owner, ices two cops and then speeds off in a stolen cop car. While detouring through a suburban home to evade Carradine, Spike and Rawbone rape and kill a nice middle-aged couple for no apparent reason. Carradine shoots Jenny "by accident" while Susie looks on, but is captured later by the gang. They tie him up and Blade forces Susie to shoot him in the head at point-blank range.

Well, not to give away the ending (even though I guessed it within the first ten minutes.) but Carradine lives and almost everyone else dies. Blade's bitchin' pre-fab "Anarchy" jacket (courtesy Boy of London, perhaps?) ends up ornamented with an attractive icepick. "The streets are their kingdom, violence their law..."

Sweet Susie kills one and almost kills another, but is sent home with smiles and hugs just for combing her hair and putting on a nice little outfit from Esprit. Golly, judge, I was just misguided!

The filmmakers do get PC brownie points for hiring lots of Hispanic and Asian actors.

How bad is this movie? Let's put it this way - this flick is so bad that I'll bet even Lee Ving wouldn't have taken a part in it. Get the picture? And it's got a soundtrack written by some hack writers and sung by a Pat Benetar clone - pee yew!

Directed by Norbert Meisel (sounds like a pseudonym to me...), it's available on video from Vidmark Entertainment. Ask for it at your favorite video store.

The Special Punk Appearance award for this month goes to a pair of kids in **Clockwise**, a very funny English farce starring Monty Python's John Cleese. Cleese gets discombobulated and misses his train when he sees two of his hooky playing pupils dressed in punk duds and mugging it up in a photo booth. Hey, if somebody tried to make me wear one of those public school uniforms I'd make my hair stand up at attention too (my pal Steve, who was actually forced to wear such outfits in high school in Australia, says it's the most fun you can have with a school uniform/business suit.)

Please, dear readers, save me from having to watch more of this drivel next month. Send me your own video projects for review c/o MRR. Please?

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# BOOK REVIEWS

**Reviewers: Joel Wing (JW), Lance Hahn (LH)**

**Johnathan Marshall, Peter Dale Scott, and Jane Hunter. *The Iran Contra Connection; Secret Teams and Covert Operations In The Reagan Era*. (South End Press: Boston, 1987). 315pp, $11.00.**

When the secret sale of weapons to the Iranian government and the subsequent diversion of profits from this sale to the Contras were disclosed in 1986, the Reagan administration quickly attempted to limit the effect of these revelations. One attempt was the establishment of the Tower Commission comprising John Tower, Edmund Muskie and Brent Scowcroft. It was the opinion of this commission that the Iran-Contra affair arose from the lax management style of President Reagan and a few zealots in the National Security Council (Oliver North, John Poindexter, etc.). In effect, the report claimed that the overall national security establishment was sound and that this was just an aberration.

The commission's report was subsequently published for the general public and gained widespread praise from the press and government. Yet, did this report truly reflect the significance and underlying causes of the Iran-Contra scandal? The three authors of The Iran-Contra Connection; Secret Teams and Covert Operations In The Reagan Era say "no."

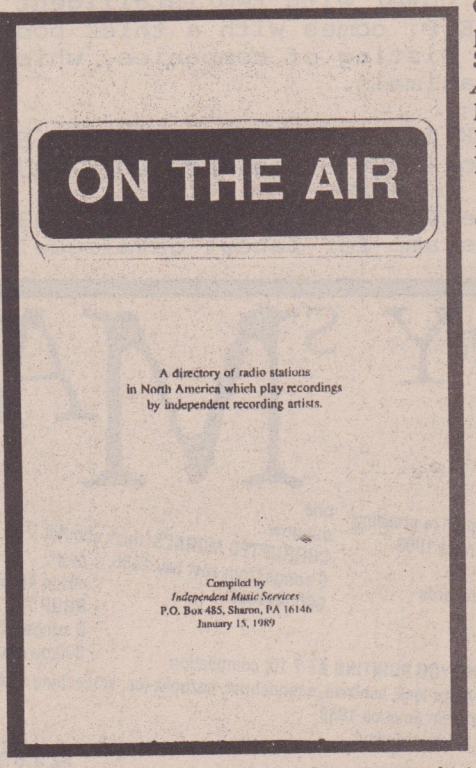
The three authors, Johnathan Marshall, Peter Dale Scott and Jane Hunter, view the Contragate affair as a predictable consequence of U.S. covert action carried out since 1947 when the Central Intelligence Agency was created. As the authors state, "Covert action embodies in its purest form the philosophy that ends (anticommunism, counterterrorism, democracy, economic gain) justify the means (political manipulation, disinformation, even support for death squads). Where such tools exist, abuses will follow whether the ends are good or not." In their opinion it was not that a few individuals manipulated U.S. foreign policy, but rather that they carried out policy as usual. With this view, the authors attempt to outline the history of covert activities carried out by the U.S. since 1947 and the backgrounds of those intimately involved with the Iran-Contra scandal.

Going back to the 1960's with the Bay of Pigs invasion and the U.S. involvement in Vietnam, the authors trace the secrecy and deception surrounding U.S. covert political warfare. By doing so we are introduced to figures such as Gen. Richard Secord, head of air operations in the "secret war" in Laos, late, manager of U.S. Air Force sales of military equipment to Iran under the Shah, Gen. John Singlaub, head of covert paramilitary operations in Vietnam during the sixties, head of U.S. forces in South Korea, and chairman of the World Anti-Communist League; and others. It was this cast of figures and the system within which they worked that gave the impetus for the sale of arms to Iran and the support of the Contras.

This part of the book is marred however, by two chapters by Peter Dale Scott, who unsuccesfully attempts to link numerous international groups such as the Cuban exile group CORU, the National Liberation Movement of Guatemala and other right-wing organizations to the Reagan administration's covert-overt war in Nicaragua.

The most interesting parts of The Iran Contra Connection are the chapters on Israel's involvement with supplying the Contras and selling arms to Iran under Khomeini. The authors provide convincing evidence that the whole Iranian arms deal operation was conceived of, implemented by, and supervised by Israel. This assertion is supported by the fact that Israel had a long history of selling arms to Iran dating back to the Shah and had even supplied the Khomeini government with weapons and spare parts during the U.S. Embassy take over. The fact that the initial agitator for Iranian arms sales was Israel, and that the supposed contacts with Iranian "moderates" were all Israeli intelligence assets all contribute to this hypothesis. This is by far one of the most thought-provoking contentions brought up by investigators of the Contragate affair.

Throughout the book, the authors attempt to portray how the American system of covert action gave rise to Contragate. As they state in their conclusion, "Where secrecy is allowed to flourish . . . the conditions are ripe for presidential usurpation of power from the Congress and the cynical manipulation of public opinion." It is with this belief that Marshall, Scott and Hunter make a convincing case against the Tower Commission's assertion that the Iran-Contra affair was just an aberration of a healthy system. (JW)




**Compiled by Independent Music Services. *On The Air*. Independent Music Services, PO Box 485, Sharon, PA 16146. $25.**

For an independent label, promotion and distribution are probably the two hardest obstacles. Dealing with the former, the most effective ways to get your product promoted (or concept, or movement or whatever epithet you wish) besides touring, is to advertise and get reviews in as many zines as you can, and get a lot of radio airplay.

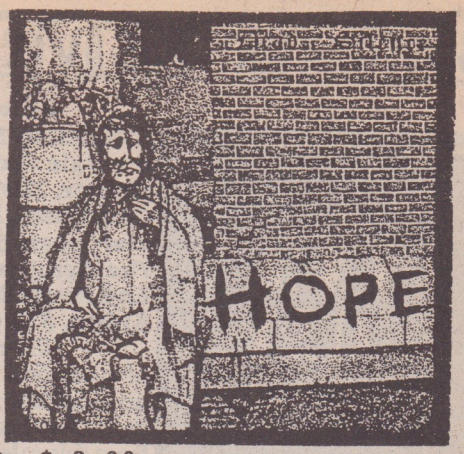
On The Air is an essential resource for cracking the independent radio circle. The text is a lengthy list of most North American stations that play at least some portion of alternative music.

Each station is individually listed with information on frequency, helpful phone numbers, and respondent. More importantly is information on approximated audience, styles programmed (including punk rock, heavy metal, alternative rock, to new age, improvisational, and classical), and what percentage of air time is given to independent records and CDs.

The list is by zip code and also serves as a comparative study of radio stations in an area (which proves to be quite helpful when you can only afford to send one promo to Maryland where KZUM plays 90% independent and reaches 100,000 people and WMNO plays 5% independent and reaches 50,000 people).

While this catalog is essential for labels, it can also prove helpful to bands out on their own or on tour as there is also information on interviews and live performances.

Also worth noting is that by mentioning Maximum Rock-n-Roll when ordering, you'll get a $5 discount. (LH)

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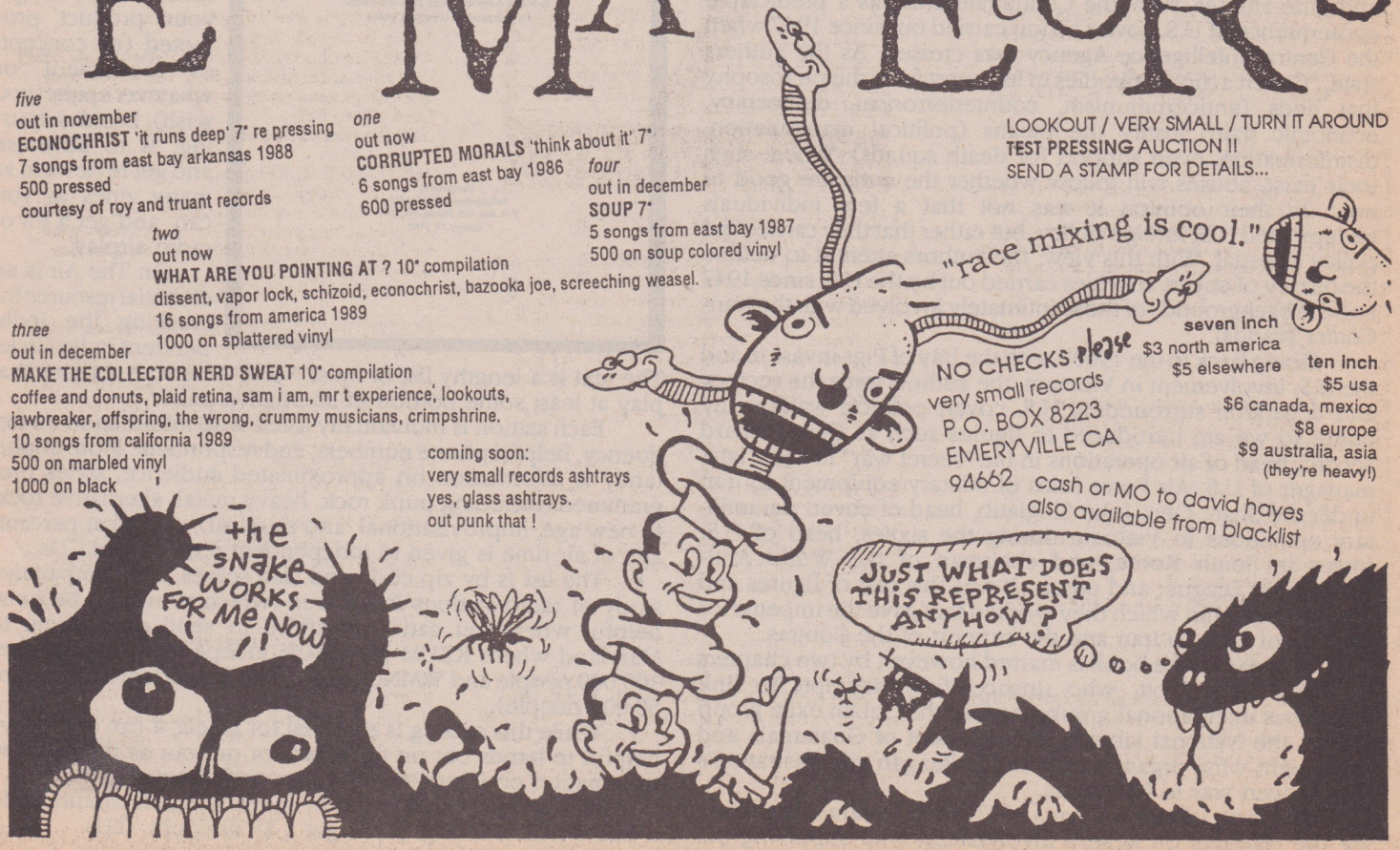
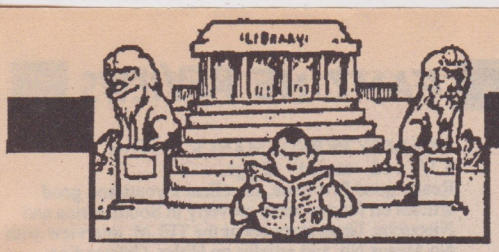





# BETWEEN THE LIONS

## Reviews by (MS) Martin Sprouse, (CD) Chris Dodge, (DM) Devon Morf, (LH) Lance Hahn, (KM) Kim McGee

Hey, Martin Sprouse is gone for six weeks! We can do whatever the fuck we want! We can force Kim to do a couple of zine reviews! We can let Devon Morf do some reviews despite his stinky socks! Chris Dodge and I (Lance) can keep all the best zines for ourselves! **We can even change the fonts if we like!** Look out, it's assistant fanzine editors month at M@ximum!

Okay, seriously we've been also reviewing some not so nice fanzines that we share no common ground with. More appropriately, we denounce them as a warning to you the zine reader. The only reason that we've included them is to let you know that there is some really nasty shit out there and don't let yourself be fooled.

If you wish to submit your zine for review, please make sure that the ppd price and the mailing address are clearly printed.

**RESISTANT HARMONY #4 / $2 ppd.**
8 1/2 x 11 - copied - 44 pgs.
A butt-kicker in the best sense. Give yourself a good span of a couple hours, sit your flabby butt down, and read! Langthy interviews with Rollins, Attitude Adjustment, Insyte, Arm The Insane, among others. Even some stupid outfit called Stikky. hExcellent graphics, concise news and review, and even a cool sticker. Send them your money! (CD)
PO Box 478 / Croydon, 3136 / Vic. Australia

**SMASHIN' THROUGH #2 / $1 ppd.**
8 1/2 x 11 - copied - 20 pgs.
Good coverage of the mosh-a-roni scene. Leeway and Token Entry yap it up, as well as NY silly scenesters Bugout Society. Bold and In Your Face too. The usual slew of record and show reviews. I sez this one is good. (CD)
PO Box 1014 / Yonkers, NY 10704

**TFU! RCZOSC #2 / no price listed**
6 x 8 - copied - 20 pgs - Polish
One of the better publications out of Poland (from members of the Anarchic Federation). Features the Plot, Culture Shock, Dan, the City Indians and other contemporary anarcho-punk-types. Recomended. (LH)
Marcel Mularsui/ ul Mowska 64/8 / 75-234 Koszaun/ Poland

**666 1/2 #6 / $3 ppd.**
8 1/2 x 11 - copied - 24 pgs
If for no other reason, get this for the "Are You Lazy" competition. Another bundle of fun and informative reading without all the stale baggage politically correct publications often have. While some of the layouts are a bit on the cramped side, the content makes up the difference. Pretty good. (LH)
Steve/ 111 Farningham Rd/ Caterham surrey/ CR3 6LN/ England

**THE OBLIGATOR #5 / $1 ppd.**
8 1/1 x 11 - offset - 12 pgs
Christian metal bullshit. Avoid. Christian metal bullshit. Avoid. Christian metal bullshit. Avoid. Christian metal bullshit. Avoid. (LH)
PO Box 915/ Muskegon, MI 49443-0915

**DE NAR / $1 ppd.**
5 3/4 x 8 1/2 - copied - 20 pgs. - Dutch
Nice colored paper on this one. Again, a consistent publication covering local scene happenings in Holland. For the locals. (LH)
Frank Geeraert/ Bunderdreef 2/ 1710 Dilbeek/ Belgium

**PROVOKING THOUGHTS, QUESTIONS AND WRITINGS #1 / 75¢ ppd.**
5 1/2 x 8 1/2 - offset - 12 pgs
I guess a lot of stuff from Cops Hate Poetry here. For the most part, a long list of clever slogans and questions. Yet another sub-genius-oriented publication. Could this be the first step in post-Zendik/Krishna cult-ism? (LH)
Swami Harold/ 5632 W.S. Park Avc/ Morton Grove, Il 60053

**AOK #8 / $1 ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
Well, just because he's my roommate, it looks like I'll have to give Lance's zine a good review as well as his record. This time he features some swell folx as Dissent, Ripcord and Jack & Joel Hippycore. His musings on the anarcho shindig and stamp soaping, lefty politics are also quite fun. Please don't hit me. (DM)
Lance Hahn/ 347 Dolores # 335 / SF, CA 94110

**INK DISEASE #15 / $2 ppd.**
8 1/2 x 11 - offset - 76 pgs.
Shit, I can't remember the last time I saw an issue of this. Also, is this the first glossy cover they've done? I dunno. Looks good, though. This is one mag you can't afford to miss. A choice zine! Beatnigs, Stiff Little Fingers, Fugazi and Scratch Acid plus reviews, gossip, opinions, comics and other coolness. A requirement in your collection. (CD)
4563 Marmian Way/ Los Angeles, CA 90065

**TEEN PUNKS IN HEAT #1 / $1.50 ppd.**
5 1/2 x 8 1/2 - xeroxed - 24 pgs.
I don't like Ben Weasel, but his zine's OK, even if it is too small to bludgeon him to death with. This is the first sexy issue, and has an interview with a call girl, dirty lymerics, games, and mazes, photos of nude men and women, porno film/ mag reviews, fiction, Ace Backwards cartoons, fiction and lots of other stuff pertaining to things punkers do in the dark with no clothes on. (DM)
Ben Weasel/ PO Box 37/ Prospect Hts, IL 60070

**ZIPS AND CHAINS #4 / $2 ppd.**
8 1/2 x 11 - copied - 24 pgs. - Yugoslavian
More interviews and news than you can shake a sandwich at. Yugo interviews with False Prophets, Patareni, Digos Goat, Mind Exit, and tons more. I can't read any of it, but it looks like a winner. Lotsa stuff packed into this one. As well as they get. (CD)
Adamic Dario / Narodnih Zrtava 1 / 58000 Split / Yugoslavia

**CAUSE AND EFFECT #2 / $1.50 ppd.**
8 1/2 x 11 - copied - 26 pgs.
A nice kick in the pants. The staff is wrapped up in the NY mosh and LASE scene obviously. A cover and editorial on anti-racism, interviews with Haywire, No For An Answer and DI among others, reviews, lotsa action pics and the usual stuff. Nicely put together. There's an excellent crowd shot of Vadim Rubin in the NFAA interview. Cash in on this one. (CD)
Jason/ 934 Stanford St./ Irvine, CA 92715

**GOOD & PLENTY #3 / 75¢ ppd.**
5 1/2 x 8 1/2 - copied - 44 pgs.
Nice and simple, direct and to the point, straight edge zine. I'm not really into this culture, but I still found the interviews (Gorilla Biscuits, Insted, Brotherhood, Bold and Judge) to be pretty interesting and to give me more insight as to what they're about. Pretty funny straight edge quiz. (LH)
Gabe Rodriguez/ 2116 Salem Blvd./ Zion, IL 60099

**ALCHEMY #2 / Free + stamp.**
5 1/2 x 8 1/2 - copied - 20 pgs.
Post-situationist, pre-surrealist publication of art and politics. Unfortunately, 20 pages doesn't really allow for any depth or analysis (especially when half is interviews with bands). Still, better than the average faceless zine. (LH)
Lincoln Kinnicutt/ 1606 Hampton Ln/ Safety Harbor, FL 34695

**FOR YOUR SKULL #19 / 50¢ ppd.**
5 1/2 x 8 1/2 - copied - 16 pgs.
Sui generis artwork by Carrie Geko. The article about flyers is interesting in the way it parallels her life. Also selections from other artists with similar styles as edited by Carrie. Recommended. (LH)
833 1/3 N. Formosa/ Hollywood, CA 90046

**SUBURBAN NIGHTMARE #2 / $1?**
8 1/2 x 11 - copied - 20 pgs.
Another SubGenius-oriented publication. There sure seems to be a genuine cult growing. I don't know if that's good or bad. More psycho-fucking with politics, satanism and semiotics. Either a joke taken as reality or reality taken as a joke. (LH)
Pinto/ 203 E. 31st #311/ Austin, TX 78705

**SKANKBEAT #1 / 75¢ ppd.**
8 1/2 x 11 - copied - 14 pgs.
Sorta the ska counterpart to This Zine Sucks. Still lacking in layouts. But there is more of a novelty here with the ska influence. Okay. (LH)
PO Box 7952/ West Trenton, NJ 08628

**MURTAUGH #3 / 50¢ ppd. or trade**
7 x 8 1/2 - copied - 20 pgs.
A collection of editorials, reviews (shows & records), local news and interviews (Short one with John of Straw Dogs and a pretty good one with Sockeye). Good effort. (MS)
1600 Groten Dr./ Hudson, OH 44236

**MILKBONE #2 / 50¢ ppd.**
7 x 8 1/2 - copied - 28 pgs.
This issue has a good long interview with Moral Crux and several long political editorials that show good spirit. Short articles on YDC and El Savador also included. (MS)
PO Box 20236/ Seattle, WA 98102

**I USED TO BE DISGUSTED #5 / no price listed**
8 1/2 x 11 - copied - 20 pgs.
I kind of expect more when a zine is on its fifth issue. Some constructive criticism would be to put a little more effort into layouts and maybe learn some technique from other zines. But the intentions are well-meant with okay interviews with Fugazi, Brotherhood and Semicids. (LH)
PO Box 6/ Dunlap, IL 61525

**FAST BREAK #1 / $1 ppd.**
8 1/2 x 11 - copied - 22 pgs.
Alright first issue of this straight edge zine. Okay interviews with Against the Wall, Free Will and Insted. But there's a weird sameness to the answers. There is potential here. (LH)
17902 Caledonia Cr./ Huntington Beach, CA 92647

**ACRIMONY #4 / $1.50 ppd.**
8 1/2 x 11 - copied - 22 pgs.
Will certainly appeal to the 7 Seconds-All-SNFU crowd featuring intverviews with 7 Seconds, All and SNFU as well as the Chemical People and Skeletal Earth. Alright layouts but the interview questions could have been a bit more challenging. (LH)
PO Box 96696/ Oklahoma City, OK 73143

# FANZINE REVIEWS

**THROUGH THE LOOKING GLASS #1 / $2 ppd.**
5 1/2 x 8 1/2 - copied - 24 pgs.
A first issue, but it doesn't show! Kicks butt! A lot of hard work went into this. Band interviews with UK Subs, Designer Fear, and the Crack. Some really well thought out articles on rape, school, and boycotts. Book reviews and fiction, too. It if sounds like your bag, you won't be sorry for checking it out. (CD)
Alice / 28 Avenue Rd / Isleworth, Middx. TW7 4JN / UK

**HIGH SCHOOL IS A WASTELAND #12 / $1 ppd.**
8 1/2 x 11 - copied - 28 pgs.
This one has certainly improved since its early days. Packed with the usual features. Dead Silence, Moral Crux, Porcelain Boys and others this time around. Worth getting just to find out what the fuck is going on in Eden Prairie, MN. (CD)
9325 Garrison Way/ Eden Prairie, MN 55347

**OPEN HAND #1 / 50¢ ppd.**
8 1/2 x 11 - copied - 20 pgs.
Excellent zine! Mainly straigh edge stuff here. Articles on Revelation Records and Chain of Strangth plus reviews and ads-a-plenty. Good reading as well as a very impressive layout. Hope this isn't another of those one-shot zines. I'm looking forward to more of this in the future. (CD)
PO Box 20224 / Seattle, WA 98102

**EAR IF CORN #8 / $1 ppd.**
5 1/2 x 8 1/2 - copied - 24 pgs.
More mirth and merriment from the midwest. The usual dose of sarcasm and humor makes for another dandy issue. Bloody Mess and the Scabs, Moshed Potatoes, the Earl Rays, OPPF, reviews, comics and poetry. Kick down some cabbage for this rag. (CD)
PO Box 2143 / Stow, OH 44224

**TRUST #19 / $3 ppd.**
8 1/2 x 11 - offset - 100 pgs. - German
Incredible! Possibly the best zine I've ever seen. Totally mind-boggling volume of punkdom events. Extensive articles on Gwar, Nirvana, Bad Religion, Victim's Family, Soulside, and believe if or not, a cover story on the scariest rappers around, NWA! Everything is here. The only problem -- why is it all in German! Yeah, it's a stupid question, but I'm frustrated that I can't read any of this. A must! (CD)
Dolf Hermannstadter jun./ Salzmann str. 53/ 8900 Augsburg/ West Germany

**THE DORK TIMES #3 / $1 ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
Creative idiocy at its highest form. The zany and madcap antics of the Disappointments as well as those grand masters of goondom, Boo Hiss Thptbt, are the main features. Silly stories, retarded reviews and an assload of ads, too. It'll have you guffawing 'til the cows come home. (CD)
PO Box 13846/ Reno, NV 89507

**ALIVE AND DIRECT #4 / $1 ppd.**
A pretty good effort focusing mostly on crunchcore mosh bands and skating. Finally there's a photocopied zine where the photos actually look good. And there's lotsa photos, too! On Track, Blind Approach, Intensity, and Stumbling Way are the featured players this time around. Good job. (CD)
20 Worths Mill Lance Princeton, NJ 08540

**CHOK CHAIN #1 / $1 ppd.**
8 1/2 x 11 - copied - 16 pgs.
For a first effort, it's good. However, there is much potential in terms of using up empty space in layouts. But I think a good job was done for this first outing. Mostly news on Massachusetts music happenings. There's a Crossface interview which I'm told doesn't necessarily reflect the views of Chok Chain. Good! Nicely done and will definetely get even better. (CD)
266 Flagswamp Rd / North Dartmouth, MA 02747

**ZEROX MACHINE #1 / no price given**
5 3/4 x 8 1/4 - offset - 28 pgs.
Really great first issue. Well thought out and legible layouts. Great interviews with great bands like Joyce McKinney Experience, Doom, Generic, Rectify, Cowboy Killers and the Lurkers. Well worth hunting down. Hopefully this is a strong indication of things to come. Cool. (LH)
Dings House/ Oxford St/ St Phillips/ BS2 OQU/ Bristol England

**SIR REALIST #3 / $2.50**
5 1/2 x 8 1/2 - offset - 48 pgs.
Pretty good reading here in this pint-sized publication. Mostly political with some really good bits on Satanic Verses, Leonard Peltier and Desalination (which I'm not so sure is the best solution or even the most accurate). Some creative layout work for such a heavy style. Overall really good. (LH)
PO Box 862/ Athens, OH 45701

**FOUR ALARM CHARM #6,7 / Free**
8 1/2 x 11 - copied - 8 pgs. (average)
Basically this looks like a bi-monthly fanzine dedicated to reviewing records and live shows of SST and Sub-Pop bands. That's about all there is. (DM)
Ernest Drudge/ Box 10578/ Mpls., MN 55458

**RED MEAT / $4 ppd.**
5 1/2 x 8 1/2 - copied - 56 pgs.
John Wright documents his experiences in Texas with poetry in this lengthy collection. In some ways a good reminder of what American culture is (right or wrong). At his best moments, he captures a certain feel for the South as well as the sublime wit of the communities. But as some people say, Austin isn't really Texas. At worst he compares Elvis with Orpheus. Overall, very well-done and fascinating reading. (LH)
Slough Press/ Box 1385/ Austin, TX 78767

**GOD IS AN ASSHOLE #5 / Free**
5 1/2 x 8 1/2 - copied - 20 pgs.
A sloppy little zine but loads of fun nonetheless. The editor's sense of humor is enthralling and his approach towards the topics of recycling, nudity, anarchy are unthreatening and insightful. Kind of like a youthful, poor person's Lookout! zine. Please don't put entire zine's name on your envelope. (DM)
S.M. Steppenwolf/ 1901 7th St./ Long Beach, CA 90813

**PSYCHEDELIC DISEASE #8 / $1.50 ppd.**
7 x 8 1/2 - copied - 40 pgs.
A legal-size zine featuring interviews with some better-known bands like MDC, Nuclear Assault, Chemical People and All. Layouts aren't amazing but are well packed. It's also got art, poetry and some record reviews that must be two years old. (DM)
Toxin/ 3521 N. Kenwood/ Kansas City, MO 64116

**TEMPS MODERNES 3# / ?**
5 1/2 x 8 1/2 - copied - 36 pgs.
A jam-packed digest-size zine that's all in French. From what I can tell its contents mostly revolve around interviews; included are Rhythm Pigs, Nomed, Eat Yourself, Flitox, Sodan Tragedia, Agnostic Front and LesThugs. They also place a heavy emphasise on the importance of zines and labels and interview quite a few of them as well. (DM)
Kovac Tomas/ BP 582/ 50002 St. Lo Cedex/ France

**SIVULLINEN # 10 / $2 ppd.**
5 3/4 x 8 1/4 - offset - 40 pgs.
Pretty interesting artistic venture with poems, comics and assorted graphics. Especially good are the graphics featuring some good stuff by Andy of Dark Diamonds. But the poetry is pretty weak (Paul Weinman, blech!). Overall, a nice little package. (LH)
Poste Restante/ 00980 Helsinki 98/ Finland

**BUSHWHACKER #2 / $1 ppd.**
5 1/2 x 8 1/2 - copied - 20 pgs.
An East Coast zine with a real California feel to it. Most likely because of the interviews with Reason To Believe and Uniform Choice and and a strong support of Lookout bands and the Zendik folks. (DM)
Jason McGill/ PO Box 23/ S.Gardiner, ME 04359

**DREGS #2 / $2 ppd.**
5 3/4 x 8 1/4 - copied - 24 pgs.
Not only are there good interviews with Potential Threat, Bazzy of Blown to Bits zine and Virus Insurrection. Not only are there some pretty interesting articles and editorials. Not only is this a benefit for the Liverpool Anarchist Group. But there are also some really cute graphics on the Bazzy interviews of parakeets. Real good. (LH)
Duncan/ 36 Bannerman St./ Wevertree, Liverpool/ 1 L7 6JP/ England

**CHARITY PERFORMANCE #1 / Free**
8 1/2 x 12 - copied - 32 pgs.
Really good first issue. Excellent layouts and good articles on food security, poverty in South Africa and Nietzsche. Great story about the TELM, interview with No Means No, and articles on Hitler. Outstanding debut. A must. (LH)
Zilverschoonplein 11/ 1508 ck Zaandam/ The Netherlands

**ZAP #16 / no price listed.**
8 1/2 x 11 1/2 - printed - 56 pgs. - German
How come so many big European zines have this really slick look? While organized and readable, I kinda feel it's starting to look like mainstream publications. Still, the content here seems to be pretty good, with Bad Religion, Trottel, Mind Over 4 and the Vandals. (LH)
Postfach 403/ 3000 Hannover 1/ Postvertriebsstück Gebühr bezahlt U 9437 E

**WORLD WAR THREE #12 / $4 ppd.**
8 1/2 x 11 - printed - 160 pgs.
Probably the most consistent political publication with a focus on art and illustration. Another excellent issue with a new larger format. More articles here, but the moving and consistently powerful graphics are what make this essential. (LH)
PO Box 20271/ Tompkins Square/ NY, NY 10009

**PUDDLE #2 / $1 ppd.**
8 1/2 x 11 - copied - 14 pgs.
Worth it if just for the comic Larry (a deep look into the world of Lawrence Livermore - I laughed, I cried, I laughed some more). Sorta like the thinking persons Absolutely Zippo. Unique. (LH)
PO Box 381/ Miranda, CA 95553

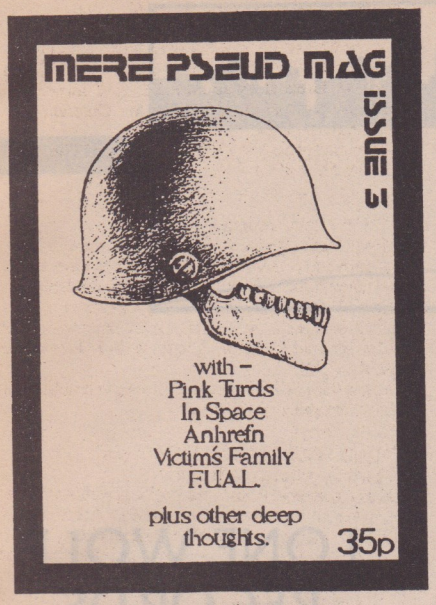
**HEADTRIP #2 / $1.75 ppd.**
8 1/2 x 11 - copied - 26 pgs.
Hey, this zine is pretty damn swell! Aside from the fine interviews with Prong, My Minds Mine, Dead Trendies (kinda dumb), Point Of Conception and some peace punk band called Stikky, the content is all pretty good. Extremely nice layouts also make this quite a package. From Los Angeles even. (LH)
609 N. Belmont Ave/ Los Angeles, CA 90026

**MNEXTAZ #9 / No price listed.**
8 1/2 x 12 - offset - 36 pgs. - French.
Pretty slick and glossy zine from France. All the basics covered here with good quality photos and interviews with Lethal Aggression, Youth of Today, Gang Green Corpse, SNFU, MST, 2 Bad, Dissent and more. (LH)
3 Rue De La Pelouse/ 93360 Neuilly Plais/ France

**BONELESS BOLOGNA #10 / $1 ppd.**
8 1/2 x 11 - offset - 24 pgs.
Sadly the last issue of one of my favorite zines in North America. Hopefully Lane will go on to other great things as meeting with him showed me what a committed person he is. Great articles on the Nevada Test Site, a tribute to Abbie Hoffman and a lot of reflecting. Good interviews with Bryan Peterson and Geranium Diapers. This one will be sorely missed. (LH)
509 Hight St. / Columbia, MO 65201

**THIS ZINE SUCKS # 17 / $1 ppd.**
8 1/2 x 11 - copied - 28 pgs.
Quality vs. quantity? If you're into bands like Bullet LaVolta, Die Kreuzen and Live Skull, you could get into this. Okay layouts, but for 17 issues, there should be a bit more effort put into the aesthetics and content. Alright, but could use some work. (LH)
PO Box 7952/ West Trenton, NJ 08628

**FERTILE LA TOYAH JACKSON #3 / $2 ppd.**
8 1/2 x 11 - copied - 26 pgs.
With Sub-Genius-like eccentricities and gender fuck sexuality, I really want to like this. But there's much too much of an infatuation with Hollywood culture. Almost escapist in a negative way. If you care about parties with Jodie Foster and Sandra Bernhardt or pics of Cory Feldman and Winona Ryder this could be for you. If not, there's always Homo-core. (LH)
7850 Sunset Blvd #110/ Los Angeles, CA 90046




**EAST COAST EXCHANGE #1 / $2 ppd.**
8 1/2 x 11 - offset - 24 pgs.
A nice-looking zine that concentrates on the hardcore scene. This issue has an interview with Heads Up plus several show reviews, large photos, opinions and comics. Simple reading and lots of band members to look at. (MS)
50 Lexington Ave. #3C / NYC, NY 10010

**RABID TURTLE #2 / $2 ppd.**
5 1/2 x 8 1/2 - copied - 40 pgs.
This zine's contents are a split between political opinions and music coverage. This issue has interviews (better than average) with Culture Shock, Chumbawamba, Twerp and more. The opinions range from short pieces to more in-depth articles, all of which make for good reading. Good job! (MS)
Roneval, Rectory Grounds/ Hayton/ Retford/ Notts/ DN22 9LB

**TURNING THE TIDE #6 / $1 ppd.**
8 1/2 x 11 - copied - 10 pgs.
Subtitled the "L.A. Anti-Racism Newsletter," this paper does a good job of covering anti-racist actions in the country as well as various opinions of anti-racist groups. I do hope this zine (and others like it) keeps on going because the racist ones are! (MS)
PO Box 10488/ Burbank, CA 91510

**VRNITEV ODPISANIH #7 / $3 ppd.**
8 1/2 x 12 - offset - 40 pgs. - Slavic
This zine contains loads of coverage of North American bands including Fugazi, No means No, Th' Inbred, RKL, Scream, Didjits and Dissent plus reviews, photos, comics and opinions. The strange thing about this issue is that there is very little coverage of the local scene and efforts. Other than that, this is a good one. (MS)
Marinkov Trg. 14 / 61000 / Ljubljana / Yugaslavia

**COMPLEX #1 / $1.50 ppd.**
8 1/2 x 11 - copied - 18 pgs.
A simple first effort that contains record and show reviews plus a few rants. (MS)
320 Shiffman St./ Highland Park, NJ 08904

**SOLD OUT #8 / $2 ppd.**
8 1/2 x 11 - offset - 44 pgs.
This zine never ceases to utterly amaze me. Each issue shows vast improvement (though it's already a quality publication) from the last. This time they've got a one color cardstock cover, their everpresent good and clean type and layouts, and a glossy pullout of Rollins. Though it definitely has a straight-edge feel to it, they don't limit themselves by featuring bands such as White Zombie, Bim Ska La Bim and Fire Party in addition to No For An Answer and Cro-Mags. Excellent. (DM)
PO Box 7071/Windsor, Ont N9C-3Y6 Canada

**MERE PSEUD MAG #3 / $2 ppd.**
5 3/4 x 8 1/4 - offset - 40 pgs.
Why the fuck are UK zines so much better than U.S. ones? Great looking and really interesting. Quality interviews with Pink Turds In Space, Anhrefn, Victim's Family and F.U.A.L. A must. (LH)
Warzone/ PO Box 148/ Belfast BT1/ N. Ireland

**TIME'S UP! #1 / 50¢ ppd.**
8 1/2 x 11 - copied - 14 pgs
It's great to know that Lane is still doing things. A great collection of graphics illustrating witty slogans of the anti-authoritarian nature. A strong release with definition and "talent." (LH)
509 High St./ Columbia, MO 65201

**NOIR & ROUGE #14 / no price listed**
8 1/4 x 11 1/2 - offset - 36 pgs - French
L'anarchie pour la France! Une publication qui est mieux que moyenne qui se concentre sur les politiques anarchistes. Avec des articles oú il s'agit de la CNT et le syndicat anarchiste. Vous avez dit démocratie? Mais si, il est lá. (LH)
Samedi soir Dimanche matin/ B.P. 22/ 75660 Paris cedex 14/ France

**KICK IT OVER #24 / $2 ppd.**
11 1/2 x 17 - newsprint - 24 pgs.
I hate to say it, sorta like the Mother Jones of anarchism. Articles against anarchist violence, in support of paganism and witchcraft, and a fairly mainstream look at El Salvador. While I think there are some contradictions here, this is still one of the most consistent anarchist publications in North America. We're certainly on the same side and over all, I would recomend it. (LH)
PO Box 5811 station A/ Toronto, Ontario, Canada/ M5W 1P2

**FLEX! #1 / $3 ppd.**
8 1/4 x 11 1/2 - offset - 28 pgs.
Basically a long list of American punk 7"s followed by quick descriptions and pictures of the covers. Clean layout, but really boring over all. Not especially conclusive with the only cohesion being that they're in alphabetical order. (LH)
Findenweg 15/ 7030 Boblingen/ W. Germany

**POSTE RESTANTE #6 / IRCs**
12 x 8 1/4 - offset - 20 pgs.
Really creative effort with obvious libertarian socialist leanings. While not in English, the articles seem to be mostly political with information on the Ex. Also a pretty good mail order service for hard-to-get European stuff. Very interesting. (LH)
Yura Kollentief/ PO Box 101/ 42400 AC Alphen 7 d Ryn/ The Netherlands

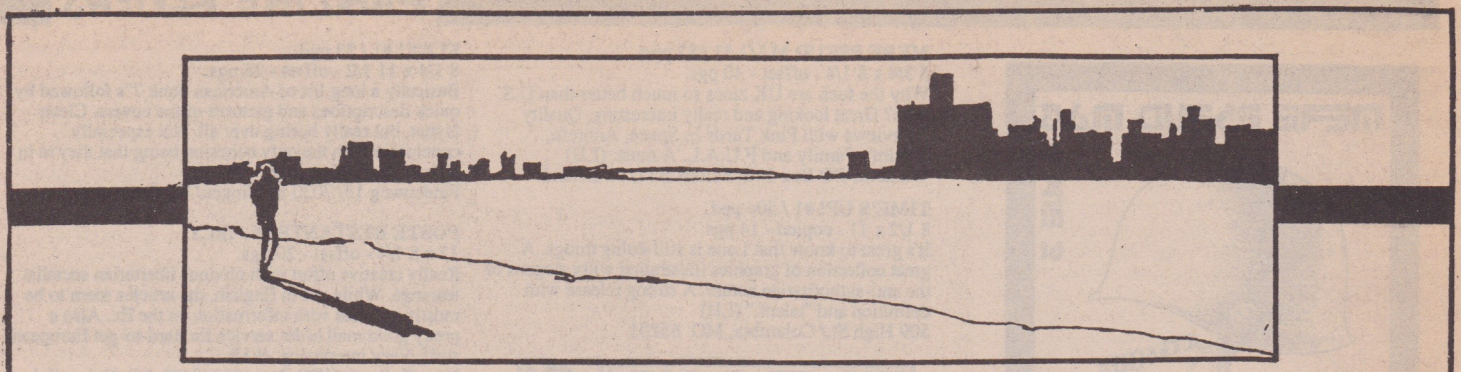
**CHICKEN MCFANZINE #2 / $1 ppd.**
5 1/2 x 8 1/2 - copied - 28 pgs.
All the standard zine stuff from the graphics to the quick editorials to the Hawker Record reviews. Also pretty decent interviews with Solution? and Hunger Artist. (LH)
3740 Stalker Rd/ Macedon, NY 14502

**SLUG AND LETTUCE #11 / $1.25 ppd.**
8 1/2 x 11 - copied - 8 pgs
Interviews with PMS, Doomwatch, Orbital Mechanics and Eviction... classifieds... show reviews... music reviews... Dark photos and layouts that aren't too hard to look at... Didn't keep me interested. Oh well. (KM)
Chris Boarts/ 30 Newport Pkwy. #409/ Jersey City, NJ 07310

**SPIRIT OF '69 #2 / $1.50 ppd.**
8 1/2 x 11 - copied - 24 pgs.
Not a whole lot about traditional skins like I expected, but lots of anti-racist clippings and contact addresses. Everything you've seen before but all in one place -- mostly from newspapers and other zines. Needs an editor with better spelling and punctuation skills. (KM)
PO Box 894/ Gilbert, AZ 85234

**DAVOID #8 & 9 / Stamps**
8 1/2 x 11 - copied - 4 pgs.
"Hey, Ty Cob you forgot yer fish." (Totally retarded comic strips). "Everybody was Kung Fu fighting" (Rambling words). Total InSAnITy! (DM)
PO Box 348/ Hawthorne, NJ 07307

**FILTHY FUCKIN' PUNX #1 / 50¢ ppd.**
5 1/2 x 8 1/2 - copied - 24 pgs.
Pretty straightforward first issue with the main theme being on peace punk / crusty culture. Sloppy layouts but pretty decent interviews with Rudimentary Peni, Misery and UK Subs. Sorta Time to Unite-esque. Pretty good for a debut. (LH)
Pete Peru/ 46111 1/2 152nd St/ Lawndale, CA 90260



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| 003 **No Mind** | | | |
| | TALES OF... lp/cass. | $7 | $10 |

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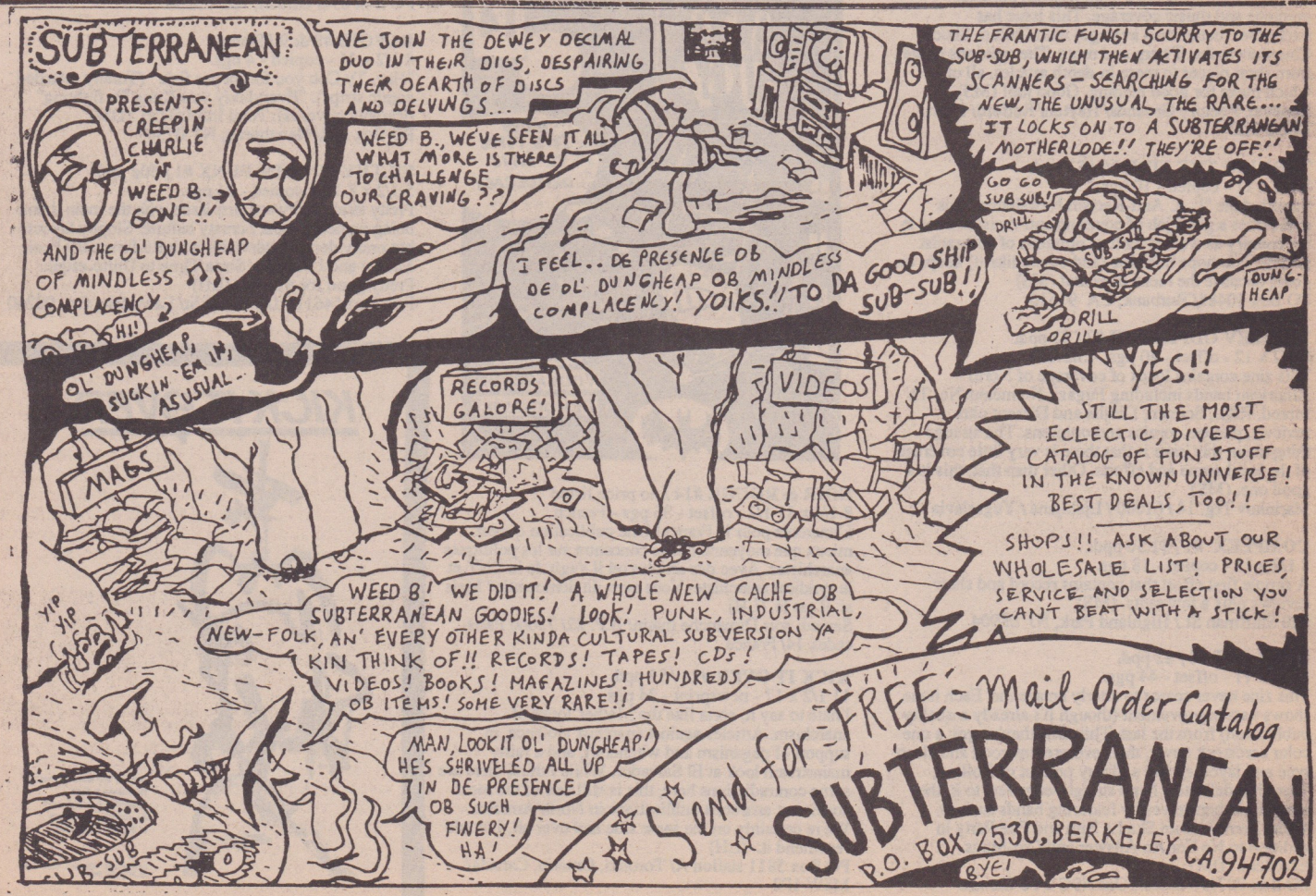

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**COMPILATION TAPE** - bands we need your material. Volume I and II sold out over the US. Professional quality only please. Distributor inquiries welcome. Send material to: SMM Enterprises, PO Box 4166, florence, SC 29501.

**LABELS AND BANDS** - we are interested in distributing your product, Database, programming, all the works. Quality only please. Send material to: SMM Enterprises, PO box 4166, Florence, SC 29501.

**HAPPY FARM BROKE GG** Allin's heart: is unanswered love the real reason why GG Allinwill kill himself on stage? Was he really ready to do everything to get under the belt of Tosse Happy Farm? Investigate more !adies and gentlemen buy Happy Farm - Sommartider 7" EP $4. 5 tracks that will amaze. Also includes a cover of Kazjurol's "Stagedive to hell". A serious treat to all bands who claim they are something. Those guys are even ready to nuke Gwar back to where they came from. And yes - they got the look!!!!! Peter Ahlqvist, Ringvägen 11, 773 00 Fagersta, Sweden First and second 7" also $4 each.

**PREPARE FOR YOUR** next noise party. Order Filthy Christians/ G-Anx split 7" EP (aggressive and brutal grind) for $4.50. We've also got Protes Bengy 32 track 7" EP at the same price. Both for $8. Kazjurol demo ($4) and caps ($8 incl postage) too , but maybe they don't fit the league? An LP entitled "Dance Tarantella" coming soon anyway and it will rock. Peter Ahlqvist, Ringvägen 11, 773 00 Fagersta, Sweden.

**"CONTAMINATION PROCESS"** comp tape Parkinson Square (France), BOH (Switzerland), Libido Boyz (USA), Vortex (Belgium), Catweazle (Holland), Fail-Safe, Bliss, Lesson of Vigilence and Desperate Minds (Canada). 4$ Can, 4.50$ US, 5$ Overseas. PPD. Yannick, 932 Michon, La Présentation, Québec, Canada, JOH 1BO.

**WAKE UP!** Because as we sit here staring blanky into this classified, "Rednecks In Pain" 7" EP "Your Greasy Granny..." is selling like ice water in Hell! A glossy black and white format lyrics included, graffitti art, six songs. Contact Dave Wilentz 29 Perry St. 1F, NY, NY 10014.

**SAVE ME!** I'm 19, bored, depressed, hate school-work and this fucked society. Anybody into punk/thrash/speed and death core, moshing in the pit, drinking, gigs, graffiti art, etc. Also anybody who might want to copy tapes or trade. And girls from east coast-west coast. Write Michael Poulin, 12638 Brock Ave, Downey, CA 90242.

**ORGASMIC ABORTION** is here with a 2 buck demo...includes pictures, lyrics, and over a dozen tunes sounding like an insane mix of rap, rock , country, blues, and HC. You will not be disappointed...send now!!! 3609 Kent Dr., Mechanicsburg, Penn, 17055.

**BANDS READ THIS.** Hi there. I do a zine and need interviews. Any band who writes will be included in Happydog Mag. Any demos sent will be reviewed. Why not get yourself some exposure? Happydog Productions, 3609 Kent Dr., Mechanicsburg, PA 17055.

**18 YEAR OLD MALE.** Fave bands: the Faith, Marginal Man, Rites of Spring, the Cure, Rolling Stones, Queen, Scream, Gorilla lBiscuits, Iron Maiden, Swiz, seek anyone to write...especially in DC area. Answer all. Torie, 3609 Kent Dr, Mechanicsburg, PA 17055.

**PEACE, LOVE, AND ANARCHY:** male, 19, straight-edge, atheist, vegetarian, anarchist, punk musician/artist (hates labels), Minor Threat, Proletariat, Subhumans, DK's, Misfits, 7 Seconds, Bullet Lavolta, Fugazi, etc. Interesting people with whatever views/lifestules who like to exchange packages (not just letters) write to: Marcello, 218 Brooks, Umass, Amherst, MA 01003. Thanx!

**OUTWARD DEMO:** Straight edge hardcore band seven song demo for $3 ppd. Send to Luis Ramirez, 574 Berland Way, Chula Vista, CA 92010. Cash or money order.

**NO MAN'S LAND** zine waits for your material (production, bios, demos, adverts, etc...) to publish it nextly. Prove to us that you exist! Write us or contact us at: NML zine c/o Stéphane Bonnin, Chemin Du Castel, 45210 Fontenay, France.

**WANTED:** X-Ray Spex "Age/Germ Free Adolescents" 7", Vice Squad "Stand Strong" Lp and Demos, Rezillos "Can't Stand the Rezillos". Will pay good, or trade. Please write to Shannon, P.O. Box , 8414, La Crescenta, Ca. 91224

**I WANTt:** DOA "Disco Sucks" 7" (Sudden Death) and "Hardcore 81" Lp, Bad Religion 7", Iron Cross "Hated and Proud" 7". Germs "Lexicon Devil" 7" and Artificial Peace/Exiled split 7". Have lots to trade or will pay. Dan, P.O. Box 8414, La Crescenta, Ca. 91224

**YO**, this is Darren from Hi-Impact Records. I just returned from a brief, but exiting tour with Release, and I would like to put out some thanks to all those friends that we met along the way. Thanks alot to: The Buffalo scene, Brian Foyster, Zero Tolerance, Overlord gang, Robyn for dry cleaners, Libby and the Vampire's Kiss, Sudden Stop, Matt Burger, Clevo Chuck B., Chicago video stores, everyone in the Downers Grove crew, Victory Records, of course Tony Brummel, Chuck, and the rest of Only The Strong, Raid, Mark Veg. and Memphis HxE, Elvis Tatoos, Pepsi girls for the horror stories and a place to stay, Tom the Edison/Miami boy, Powerhouse, Ray and the Believers, Ia, Dale, the men of Vision and Up Front (those days were the best!), the true SxE man Little Mikey Fastbreak, anyone else not mentioned but not for course the guys I spent three weeks with, RELEASE (Robby, Cappy Sasquado, Dreamlover, Zusi, and Joey bag o donuts). Turning Point second pressing is now available, (try and catch the 200 on red!), and Hi-Impact #2, Zero Tolerance will be out by Sept. 17( 100 gold). T-shirts for both bands coming by Oct.. All records are 3.50 p.pd. to: Hi-Impact Records, c/o Darren Walters, 2310 Kennwynn Rd., Wilm. De, 19810. See Ya!

**WANTED: MISFITS**-Horror Biz 7", Marilyn 7" (purple & Blk), 3 Hits (white), Evilive (#ed), Lp inserts, Walk Among Us (orig), all colored vinyl 12"s, bootleg 7"s, Danzig bootlegs inc. Dance of Death 7", Samhain-bootlegs inc. All Murder, All Guts 7", Also related posters, zines, & promo items. Call or write to tell me what you've got. I will only trade for the above stuff & have an 18 page trade list available to serious trade offers. Vic 4809 Killam Ave. 1, Norfolk, VA 23508. (804) 451-4667. On Earth As in Hell...the 5th Day reign supreme...Parzy, Mills, & Kaufman.

**GIGS, GIGS, GIGS!** Get in tune. Send SASE for free info. Contacts to West Coast clubs and concerts available. All genre's welcome. Send demo and picture to West Coast Gig contacts, PO Box 682, Oak View, CA 93022.

**"ARE YOU GOTHIC?** If you are into Gothic, deathrock, or alternative rock and live in the Santa Cruz-Salinas-Monterey area and want to start a scene, contact Joseph at P.O. Box 6066, Salinas, Ca 93912-6066."

**"ARE YOU GOTHIC IN SAN FRANCISCO ?** If you are into Gothic rock, deathrock, or punk and would like to meet soulmates, send a photo of yourself dressed in black to Joseph at P.O. Box 6066, Salinas, Ca 93912-6066."

**17 YEAR OLD PUNK** into leather, studs, and spikes seeks correspondance from other punks that still believe in anarchy and chaos. Fuck off to all the straight-edgers - maybe someday you'll realize your ignorance. Bryan, 5456 Spainwood, Memphis, TN 38119.

**PRUNES:** "Eat now.. Pay Later" is out now with Sockeye, Hearing Impaired, Solution and 19 other bands for $4, also volume II out soon for $3. From 2 Hawk, 519 Baylor Rd, Elmira, NY 14904.

**STRAIGHT-EDGE MUST GROW UP!** Take a stand against more than drugs and alcohol - help save the planet! Large careless buisnesses are slowly polluting the earth. homelessness is crippling and killing the poor. Bigotry and Nationalism is destroying our constitutional rights. All bands S.E. or not, send material for review. Ad rates only $10 for 1/2 page. Please write to INWARD MONITOR c/o Jon Reed, 50 Lex Apt. 6C, E.24th St, Lexington Ave, NY, NY 10010.

**TRADE: I HAVE** - Hard Stance 7" RV or BV, X Marks the Spot 7", "Better Yet.. Conn HC" &' 500 press, Wide Awake 7" w/ lt. ed. cover, Madball 7", Jesus Chrysler `Turn or Burn' 7", Crucial Youth "Crucial Yule" 7" GV, Gorilla Biscuits 7" banana viynl, Warzone 7" OV, Chain of Strength 7", Sick of it All 7" lt. ed. of 300. I need - 7"'s by Crass, Blitz, Conflict, Life's Blood, Abused, Subhumans, Vice Squad (w/ Becky Bondage), Sham 69, 4 Skins, Red Alert, and LP's by Adicts and Stalag 13. Jon Reed, 50 Lex Apt. 6C, E. 24th St., Lexington Ave, NY, NY 10010.

**WEIRD FUCKIN' ZINE.** Chilli Paper #2. Take mind twisting excursion into the recesses of your culture. $1 gets 40 pgs plus special bonus baseball card. From Chilli Paper Enterprises, RD #1, Box 138C, Stonington, CT 06378. No checks.

**SKATEBOARDERS, DRUMMERS,** football jox, wrestlers, buffed weightlifters in school or working who are bisexual or curious, check out safe, clean fun with a new friend. If way serious call Rick Rad at (415) 346-9286. Sports massage & videos avail. Near BART and bus. Go for it, dude.

# CLASSIFIEDS 40 WORDS $2

**ROOMMATE NEEDED!** Boston area people: I'm moving to your neck of the woods late January/ February. I desparately need a place to live. I have money, about $400. Rent splitting is cool. If necessary, I'll get a (cringe) straight job. I'm vaguely friendly and sort of open-minded, so your characteristics don't bother me. I'm getting desparate, so help the needy (me!) Steven Charles, RFD 1 Box 484, Gardiner, ME 04345. Won't bite.

**STOOGES CDS.** Hard to find limited edition import CDs. Still sealed copies of rare Iggy and the Stooges material. Live and rare studio rehearsals. Metallic 2xKO, Whiskey-A-Go-Go, and Rubber Legs. Contact: David Procuniar, 19 Mercer St., NYC, NY 10013.

**RECORDS WANTED:** Sacrilege "Behind the Realms" LP, and anything by Mellaka from Finland. Write if you can help me. Steveo, 2502 E. 4th Pl, Suite #34, Vanc., WA 98661.

**BANDS, RECORD COMPANIES,** zines, artists, writers. Need to get the word out? I will buy copies of your work and sell them in the Washington D.C. area. Name your price. Insane James, 12913 Glen Mill Rd., Potomac, MD 20854, U.S.A.

**PLAID RETINA "BOXCAR"** cassette $5 ppd from 934 Jennie Dr., Visalia, CA 93277. We'll do it on your tape for $3. Watch for limited edition "Boxcar" 7-inch on Herbe Scherbe Records, West Germany in Oct.-Nov.

**THE WRETCHED ONES:** New address. 47 Myrtle Ave., Midland Pk., NJ 07432. Demo 13 songs, $4.

**I'LL PAY FOR ANY** Bad Brains, Cro-Mags, Underdog, Fugazi, G.I. tapes, records, demos, lives, flyers. Have lots of HC stuff and will trade or buy. Immediate response guaranteed. Pat West, Middlesex School, Concord, MA 01742. (Bryon Finn is my hero).

**JENNIFER!!!** If you're out there - or if anyone knows her, please write me A.S.A.P. She's a (anti-Nazi) skin who lives in S.F. (Have a pict. of her at the Aryan Woodstock protest thing in Napa.) Send me any info Thanx. Paula... (just moved to...) 3519 Oakheath, San Antonio, TX 78217.

**FREE ART SERVICE!** Funky, trashy, comix-style art, original illos free for cool garage/ punk/metal bands and 'zines. Logos, demos, ads, etc. No strings attached. Curious? write to: Dogcheese Bros., P.O. Box 4042, Westmount, Quebec, H3Z 2X3, Canada.

**WHAT'S UP** out there? Are there any nice people who would like to write me? I'm 24 and into such nasty stuff as assitching music (Bullet Lavolta, Cro-Mags, Jingo de Lunch, Hard-Ons, and lotsa HC-bands), tattoos, Bacardi, and scary nightclubs. There is no need to write for dumb racists, geeky kids, or "scene rules" - judges. Join the Brotherhood of reborn Hooligans!! Write to: Helge Schreiber, 17B, 4200 Oberhausen 11, W-Germany. P.S. The cover of the Poison Idea - 12"EP "Ian MacKaye" is God! Thanx, Kalv!

**WISCONSIN PUNKS!** Is there a scene there? Write to me and let me know about any bands, zines and clubs. I'm especially interested in the Madison scene. Glen Hirabayashi/ 9325 Garrison Way/ Eden Prairie, MN 55347.

**DRIER LINT PLEASE!** It's my hobby. Next time you clean out your lint trap send some to me. Thank you. Terry Garwood/ 206 Castlegreen Drive/ Thunder Bay, Ont./ Canada.

**DO YOU WANT SOMETHING** Different? Chemical Toybox has just released "Home Taping is Killing the Music Business" on cassette. Fans of Neagative Land, Buttholes, etc, this is right up your alley. $5 ppd. Cash, checks, or M.O.'s to Jim Cribley, 148 Central Ave., Apt #1, San Francisco, CA 94117.

**EAST BAY'S** "Crummy Musicians" debut demo is now out. Will also appear on, "Make the Collector Nerds Sweat" compilation. Will play anywhere, anytime, at least a day in advance. Notice. T-Shirt $4, demo $2. Info write: Mick 2554 22nd, San Pablo, CA 94806. (415) 235-9777.

**HUSKER DU** live tapes wanted. Have 90+ hours to trade. Especially looking for pre-'85 stuff, December '87 shows and audience videos. Need European and Minneapolis contacts too. All letters get replies. James Lindbloom/ 421 1/2 W. Dayton/Madison. WI/53703.

**MISSION OF BURMA** live tapes wanted. I've only got a few shows to trade because I haven't had much luck finding tapers with Burma material. Where are you people? Write me! James Lindbloom/ 421 1/2 W. Dayton/ Madison, WI/53703.

**HAVE:** Anti System LP's, Conflict 3LP's +6EP's, Varukers - One Struggle 12", LA's Wasted Youth - R.I. LP, TSOL - Superficial 12, Amebix EP's, Chaos UK EP's, Chaotic Dischord - Fuck EP, Mau Maus EP's + more! Want: Antidote EP, Buttocks - Kill the Pigs EP, Crucifix EP - 12", Deep Wound EP, Freeze - Guilty EP, FU's- Kill 12" + My LP, Nihilistics - EP+LP , Poison Idea EP's, SOA EP, Unsafe comp. EP, Urban Waste EP, Wretched EP's = more. Will trade or buy/sell. Your list gets mine. Herbert, Hoge Holt 27, 7909 BG Hoogeveen, Netherlands. Mark Dancey write!

**IN AUTUMN,** when the world dies, I walk through abandoned buildings and cemetaries. Anyone (especially girls) interested in dead things, thunderstorms and insanity... please write me. Tony, 1530 6th Avnue South Apt. 40, St. Cloud, MN 56301. Eldrad must live!

**AUCTION** - early/mid 80's hardcore. Dischord, Xclaim, F.O.Y., Touch & Go, multiple pressings. Bad Brains 7", SOA (green), Minor Threat (all pressings), SSD "Kids", D.R.I. 7", Dickies singles, test pressings, etc. over 300 records. Send S.A.S.E. for list to Casey Jones, 7181 Carlton, Westminster, CA 92683.

**I'VE FOR TRADE** Spanish HC & punk are you interested in? Just send me a letter and I send you my list. You can send me yours too. I wanted any kind of HC & punk from around the world. Write to: Guillermo Razo, 1240 W.Madison, Milwaukee, WI 53204.

**HC/PUNK BANDS** send demo tapes for use in upcoming compilation tape. All contributors guaranteed copy. Please include song titeles and lyrics if possible. Send to: Michael Mclellan/550 Pinewood Dr./Pendleton/SC 29670.

**UNSIGNED HARDCORE/PUNK** bands needed for compilation. Send: Tape (at least 3 songs), bio, info on band for 'zine,anything else you can think of - free copy to bands appearing on tape. STEP UP/2929 E. Southport Rd., Indpls, IN 46227.

**WHAT IS LOVE ROCK?** It's part destruction, part picnic. Check it out on "Re-New," a cassette with Some Velvet Sidewalk, Sub Skin Cables, Go Team, three others. $5 ppd in US from Al Larsen/ Box 2345/ Olympia, WA 98507 USA.

**I'M LOOKING FOR** copies of: Misfits NOTLD + Horror Business + CD2; also Samhain: Unholy Passion + Grim. Call or write Stephen Blount/ Rt 1, Box 212 R/ Dale, TX 78616. (512) 559-2175.

**WANTED VARIOUS** 7" by Finnish and Japanese bands, SNFU, AOF, Civil Dissident, DYS lp. Trading: End the Wazone, Stalag 13, Straight Ahead, Justice League 7", Negative Approach original LP. Laughin' Nose 7", PI "Filthkick" -Ken_ 222 Green Auburn, AL 36830.

**I NEED PENPALS.** I love to comminicate, so let's write. My interests run from music to hockey to my fanzine. Musical tastes: Buzzcocks, Operation Ivy, Fugazi, Descendents, Dinosaur, Naked Raygun, etc. Write: Bob Conrad, P.O. Box 7952, Trenton, NJ 08628.

**COLLECTORS/UNDERGROUND** HC Gang! "Step by Step" a 7" E.P. 500 copies edition is out on N.T.T.B.W. Records. HAS: Soothsayer, Rosvett, Pvchildren, Patareni, Catoninetails & Hard-Ons. $5.50/5/USA/EUROPE postpaid. Hurry!!! Gvido Obradovic, Strahinica Bana 43, 11106, Beograd, Yugoslavia.

**FOR TRADE: BLITZ/** Warriors 7"; Blitz/ Never Surrender7"; Social Distortion/ 1945 7" no pic sleeve; Ism/ A Diet; S.O.A/ No Policy EP; and first two Minor Threat 7". Wants: Germs/ Lexicon Devil 78"; FU's/ My Amerika 12"; DOA/ Disco Sucks 7", Prisoner 7", General 7"/ YYY/ 7"; Subhumans/ (Can) any 7". Write to Rob van Heüningen/ Parallelweg 64/ 6991 AW Rheden Holland.

**VIDEOS! OVER** 400 shows available! Ramones, Misfits, Neubauten, GWAR, Circle Jerks, Cramps, Dead Boys, UK Subs, Janes Addition, Meatmen, Patti Smith, Nina Hagen, Chili Peppers, Samhain, Sham, Thunders, Wiseblood, Laibach and more! S.A.S.E. to P. Demattia/ 8 Haddon Rd/ Heuitt, NJ/ 07421. (201) 853-4420.

**ZUZANG FANZINE PRESENTS:** "Nature in the Raw" HC compilation w/ Libido Boyz, Infected, Roadkill, Darkage, F.O.N., Verdun, My Mind's Mine, Bloody Mary, Emotive Drive, Blind Justice, Psycho Squatt, Media Children, Action Figure, Smoldering Remains, Geneticide, Breakdown, Vortex, Sudden Outrage, Krull, Red Kidney Beans, Changing Systems, Bloodbath, Bite Your Arm, Kondom Nation, Industrial Autopsy. $3 ppdU.S., $4 foreign. No foreign checks or M.O.s. Payable to Lisa Lunt/ 2300 South E St./ Richmond, IN 47374.

**MISFITS, SAMHAIN.** Over1,000 records, posters, pins, t-shirts, pictures, sweats for sale, many autographed. Lots of color yinyl. Beware original 12" autographed, $275. Send 2-stamped large envelope to S.A./ Box 1132/ Paterson, NJ 07509. (201) 278-3630 after 4 p.m.

**ATTENTION HUMANS!** Quit being such pathetic fucking freaks and listen up! Send me live GWAR tapes, videos and fliers and in return I won't ritually disembowel your sorry hides. Actually since I've been feeling generous this century, just tell me what you got and I'll offer trades or cold hard cash for it. Can you dig that? Contact Gwarburton/ 915 Denston Dr./ Ambler, PA 19002.

**BORED 15-YEAR-OLD** female from S. Wales wants penpals from around the world. Fave bands include Dickies, Toxic Reasons, Chron Gen, Rudi Peni, A.O.D. and M.I.A. Will answer all letters. Write to Andrea Dixon/ 10 Erwwen-Cardiff/ CF4 6JW/ U.K.

# CLASSIFIEDS 40 WORDS $2

**FOR SALE:** "Dope Guns" #1,#2,#3, Throw Ups "Smiling," Halos "No Time," Melvins "Oven" (pink), Surgery 45, Soundgarden 45, Tad/Pussy Galore 45, Mudhoney/S. Youth 45, Sub Pop Box set, Fastbacks 1st 12". Trades welcome. Stamp for response. John/ PO Box 23184/ Seattle, WA 98102. (206) 527-0567.

**ROAD KILL CONTEST.** I have one thing to say to the guys behind this: Don't you have anything better to do?!? You can take your stupid ideas and stick them up your ass! Kenneth Olden.

**23 YEAR OLD MALE** into travel worldwide/ reading/music/vegetarianism/ writing/Anarchism. Seeks female for long lasting loving relationship. Looks unimportant. Any distance apart can be overcome. Write: Box 15/90 Grange Dr, Swindon/ Wilts, SN3 4LD/ England.

**BBP RECORDS** - England's largest cassette distributer. New catalog. Over 300 tapes plus records inc Crass, Oi Polloi, Anti-Sect, Apostles, Napalm Death, Conflict, MDC, Damned, Subhumans, etc. Send $1 (USA/ Europe) or SAE (UK) to BBP, 90 Grange Drive, Swindon, Wilts, SN3 4LD, EnglandD.

**BEARDED WEIRDO'S** Minefield Tapdance snarls at you in a good way. Cassette $3.00 from 515 N. Cass Avenue, #3F, Westmont, IL 60559.

**YOUNG WISCONSINITES:** dare to talk to someone outside you clique, write us about yourselves and upcoming shows. We're into D.C. and Minneapolis bands, Dissent, Alice Donut, some local, etc. All letters answered. Kate and Jenny c/o Kate Moeller rt. 2 Seymour, WI 54165.

**FLYERS,** I need fucking flyers. I will also write to people into this music. Send your lists to trade me flyers, tapes, CD's, & 7"s. Your list gets mine. So don't be aftraid, write to me if you're into Bad Brains, Christ On Parade, Circle Jerks, Plaid Retina, Cryptic Slaughter, old DRI, old Cro-Mags, Dr. Know, Chain Of Strength, Dayglo Abortions, Minor Threat, Gorilla Biscuits, and these locals to me Accused, Subvert, Brotherhood, Coffin Break, Dekay, Derelicts, TFL, Mudhoney, AMQA, and Sweaty Nipples. Sean Pattison, 28711 47th PL. S. Auburn, WA 98001 (206) 839-8174.

**STRAIGHT EDGE 7"s** for trade: Revelation (1st press), Judge, and a few others. Want-Poison Girls, Ex, Enola Gay and stuff on Crass, Mortarhate, Corpus Christi, and Spiderleg. Tyler, 1631 Waterford Dr., Zionsville, IN 46077. Also live ASF.

**RAD SKATEBOARD BI BUDDY** wanted to party with. If you're in school or work call Thrasher Rick at (415)346-9268.

**MISFITS:** For sale, best offer, original, not boot, Coughcool b/w She on blank. Make offer, send phone # when you write so I can see how serious you are. Mr. Pit, 47 Myrtle Ave., Midland Pk., N.J. 07432.

**HEY, SICK OF HARDCORE?** Me too. That's why I'm doing the Jackhammer Pogostick-"Most Unhardcore Tape Ever!" If your band has an original sound (ex: Fugazi, Laughing Hyenas) or if you totally rock (ex: Fluid, Stooges type.) or if you got a funky thang (ska too!) send you stuff to me and not only will it be included on the tape, but reviewed in Jackhammer Pogostick. I'm impatient so send now! Matt, 2425 Holly Hall Apt. F-77, Houston, TX 77054.

**BANDS**-Send a good quality demo with lyrics and/or drawings, and a sticker (or a sticker design) to be put on our new compilation tape. Each band will receive a free tape. Send to: S.I. Recordings, 3332 Peachtree Pl, Lima, OH 45805.

**GIRLS! TIRED OF** the sexist all-male punk-rock fanzine? Check out Way Cool, the fanzine that looks at punk from the female point of view! Interviews, reviews and lots of photos of your favorite punk hunks! $1 (cash only) to Lisa Albright/ Way Cool/ 151 First Ave. Box A/ New York, NY 10003.

**FAIR PRICES** for cool records! Roots, hardcore, punk, funk, eclectric, many hard to find and many one of a kind. Constantly evolving stock. Send S.A.S.E. for current list to #1114 A. Slisz 2704 Martin, Ft Worth, TX 76021.

**WANTED,** White Pigs "Evil Stalks the Innocent" E.P. on red vinyl. Also all kickass and mighty hardcore bands send demos for my upcoming comp. cassette. Lots of exposure send to - Dagger Tapes - P.O. Box 18152 - East Hartford, CT 06118.

**AUCTION:** Kevin Seconds', commited for life, returned and cancelled Subterranean catalog. Empty sleeve from Flipper's Sex Bum single mentioning "Ian" in a contemporary way. Minimum bid each $4.00. Write Joey Barbaresko c/o Subterranean, P.O. Box 2530, Berkeley, CA 94702.

**DO YOU TAKE** photos at shows? Let's trade! Way Cool Fanzine is looking for cool photos of punk bands, esp. F.O.N., Soulside, Screeching Weasel, Libido Boyz. Write Lisa/ 151 First Ave. Box A/ New York, NY 10003.

**YEAH BOYEE, THAT'S** right, the Straight from the Heart 7-song demo is out now! Includes large double-sided lyric sheet, fold-out cover, sticker, not to mention 7 hard rockin' tunes! For only $3, to SFTH/ College Station #8300/ 1200 University/ Spearfish, SD 57783-1797.

**I AM DESPARATELY** seeking live tapes, videos, photos, fliers, etc. from Descendents, All, Chemical People and Offspring. Will pay good $ for quality stuff. Offers or inquiries to: G. Dessen/ 2836 E. Malapai Dr./ Phoenix, AZ 85028. Anyone want to sell a copy of the "Fat" EP?

**DEAD GODS** "Without Heads" cassette for $4.00 postage paid anywhere in the world. 18 songs and lyrics book. Bands send a demo for trade, also compilations wanted for trade. Address: 3751 Little Neck Pt. Rd. Virginai Beach, VA 23452.

**MPLS. PEOPLE:** I need photos of bands that played here for a photozine. Especially need Blind Approach photos. I have a dark room, so I can make prints from your negatives. Please help me out. Scooter/ 11788 Red Fox Dr./ Maple Grove, MN 55369.

**HELP! STARTING** a zine called "yuppiekill zine" against: racist, fascist, ignorance, patriotic bullshit. Also plan to put comp. tapes out. Bands, artist, revolutionary groups send your stuff to: Mike/ 46 Old Hillsboro Rd./ Henniker, NH 03242.

**WHERE THE FUCK** are all the Descendents and ALL fans? Write to me! Also into Gorilla Biscuits, YOT, 7 Seconds, SNFU, everything. Just fuckin' write. Trade tapes, flyers, vids., etc. Chris, 35 Fairview St, Randolph, ME 04345.

**"COMPLEX" CENTRAL JERSEY** fanzine. $1 ppd. out now! All bands/labels are asked to submit for review. Written by one who knows. c/o Samuel Shiffman/ 320 Montgomery St./ Highland Park, NV 08904. "Le prochain ne m'est rien." Limited copies available.

**AUCTION: GERMS,** Happy Flowers, Swans, Flipper, CCM, Ed Gein's Car, End the Warzone Comp., Pussy Galore, Birthday Party, Residents, No New York Comp., Sex Pistols, Misfits, Lärm, Wretched, etc. Send S.A.S.E. to: Audio Sadism/ PO Box 11831/ Pittsburgh, PA 15228.

**SID WAS INNOCENT,** but we're not. Announcing the lifetime enslavement (wedding) of Kaya Oakes and Ian @. Scheduled for April 1990. Send blank checks and congratulations to us at 734 Ave. B, Redondo Beach, CA 90277. If you're hardcore, show up!

**MISFITS "HALLOWEEN" 7"** wanted. Also wanted-"Marilyn", "Cough Cool", "Return Of The Fly", and Danzig's "Trouble". Also any new/ used Cramps CD's, videos of Misfits, Cramps, Rocky Horror (good copies). Will pay good $. M. Duffy, 12 Cardinal Place, Wyomissing, PA 19610.

**IF IT'S GOOD ENOUGH** for Poland Then it's good enough for you! Find out what nineteen year old girls from across Eastern Europe desire under the awful spectre of democracy. Send $2.00 for the latest issue of Poppin' Zits! chock full of Slavic CyberSludge aesthetic. Jerod Pore, 1800 Market St. #141, SF CA 94102.

**SKINHEAD RECORDS WANTED!** Cobra 1st EP and LP, Oi! of Japan LP, Japanese Movement Vol. 1 LP and any Japanese Oi/Skinhead vinyl, Nabat 1st and 2nd EPs, TNT Punks & Skins EP, No Tag "Can we get away with it?" live LP and "Oi!Oi!Oi!" 12"(?), Commando Suicida EP, Skin-Deep EP, Ovalteenies EP. I pay cash but I have some good records for trade. André Ivanoff/ 23, Ave Francis Carnier/ 94210 La Varenne St Hilaire/ France.

**FOR TRADE** Siege 7" bootleg (300 made), Sore Throat 43 song 7", Napalm Death live 7" and LP 7", Septic Death live 7" (1000 made), Fear of God 7" and LPO, Lärm 2nd 7" and LP, Stikkky "Cuddle" 7" (500 made), Infest/PHC split 8", Rapt/Final Blast Split 7", AOD "Let's Barbecue" 7" bootleg, Extreme Noise Terror live LP bootleg, Youth of Today live LP bootleg, MIA/Genocide split LP, Bad Posture 12", Japan trades: Deathside 7", Confuse 7" (300 made), Braindeath 7" and many more other stuff for trade. I'm looking for older US and Japan stuff. Auctioneers send me your lists. I also buy second hand records. For whole want and trade list write to: Oliver Brandt, Kolpingstrabe 11, Kolpinghaus/Wohnheim, 8700 Würzberg, West Germany.

**WANTED:** Naked Raygun treason 12", Deathwish 7", Youth Brigade (DC) possible 7", Teen Idles 7", the Offenders lost cause 7", the Fixjans room 7", Toxic Reasons war hero 7", For Trade: Battalion of Saints fighting boys 12", Personality Crisis lp, SOS 7" (japan), Fear of God 7", Red Alert 7"s, Write to: Grant Dow, CP 497, CH-6612, Ascona, Switzerland.

**CRASS, CONFLICT SINGLES** and EPs for sale, also have DKs, Misfits, Subhumans (UK), and more. Class War paper #34, 50¢ and stamp. The Heavy Stuff (class war theory) #2, $2 and stamp. Also have live tapes. Send a SASE for a full catalog. Oh, and I need lots of contribution for my zine. Or just write... Ethan/ 2532 Buena Vista/ Winston-Salem, NC 27104/ USA.

# CLASSIFIEDS 40 WORDS $2

**WANTED:** Minor Threat in my eyes 7" (red vinyl), Necros iq 32 7", Bad Brains pay to cum 7", Deep Wound 7", SOA no policy 7" (green vinyl), CIA god, guts, guns 7". For trade: Siege drop dead 7" bootleg, Cro Mags 10" bootleg, Naked Raygun basement screams 12", Double O 7", Social Distortion 7"s, Underdog 7" (blue), Antidote, Abused, Mob, CFA 12" bootleg. Write to: Grant Dow, CP 497, CH 6612 Ascona, Switzerland.

**"TASTE OF LATEX"** an omnisexual, progressive sexzine is seeking contributions for its first issue. Sexually oriented photos, (b/w preferred) writing, (fiction, poetry, and articles) and art are needed. T.O.L. invites a wide range of sexual expression, regardless of gender preference, race, fetish, etc. Submissions must include contact address. Send SASE to: T.O.L., PO Box 460122, SF, CA. 94146-0122.

**I HAVE: FLEX** Your Head LP (1st and 2nd press), Agnostic Front - Victim (gatefold), Faith - Subject LP (pink), Urban Waste 7", 7 Seconds - Skins 7", Urban Assault 7", Lunchmeat/ Mission Impossible split 7" (2nd press), Swiz - Down 7" (green), Misguided - Options 7" (red). I want: Antidote 7", DYS - Brotherhood LP, SNFU 7", Nuke Your Dink 7" comp., Bad Brains - Pay to Cum (w/sleeve), & House of Suffering 7" promo, Descendents - Fat EP and Ride the Wild 7" and Fanclub 7", Negative Approach 7", 7 Seconds - Blasts 7" (black), NYCHC - Together 7" (gold). Will buy, sell, trade, whatever. Write Chris Farrali/ 2003 Napier Dr./ Foestville, MD 20747.

**ATTENTION BANDS!** I want you... I want you soooo bad... I want you to be in my 'zine. Thats right, my bank account was getting a little high, so I decided "Hey why don't I contribute to the scene!" Its going to be an international 'zine, decicated totally to demo reviews. No boring interviews asking the same old bands the same old questions... Blah. Just let the music (and lyrics) do the talking. I need your help, though, 'cos I can' buy all your tapes (I started to do that because I feel like a jerk begging, but you just can't) and I need a lot of groups to fill up a 'zine, so if you're hardcore, grind-stench-crust-speed- death (etc.) core, punk, or whatever send me your tape (demo's or reh.tapes-no vinyl, I want to help a lot of unknown ba nds), a little band info, artwork, logo, etc. to: Jason/ 3737 Campus Dr #203/ Waco TX 76705. Thanx (And thanx a mil to the bands who have already contributed-you're much appreciated).

**GIGS, GIGS, GIGS!** Get in tune. Send SASE for free info. Contacts to West Coast clubs and concerts available. All genre's welcome. Send demo and picture to West Coast Gig contacts, PO Box 682, Oak View, CA 93022.

**STARTING A FANZINE**/Skatezine. Bands (any kind) send demos, records, information, etc. Poems, political and social views will be included too. All contributions will be appreciated. Write: Didi, E. 910 N. Willow #M-9-E Cookeville, TN 38501.

**STRAIGHT-EDGE/POSI. HC** bands needed for upcoming comp. All s.e. bands who send stuff in will be used. Tapes, lyrics, etc. and stuff for zine if possible to: Ryan Downey, 3423 Harmon Drive, Indpls, IN 46227.

**WANTED: JAPANESE STUFF,** Morbid Angel - 7", Siege - 7" boot, Extreme Noise - Live 12". Have: End the Warzone, Infest 7" & 12", False Libery 7", and more. Also trade video and audio tape. Anyone should write. Sorry to Takuo for long wait. Write to: Robert, P.O. Box 6911, Burbank, Ca 91510-6911.

**WANTED:** Nihilistics 7" & LP, DYS "Brotherhood" 12" EP, Cause for Alarm 7", The Mob "Upset The System" & "Step Foward" 7", Gang Green "Sold Out" 7", Chain of Strength 7" EP, Deep Wound & Unity & EP. I will buy, too. I HAVE: Heresy "Whose Generation" 7", Napalm Death "Live" 7" (2500 made), Napalm Death/S.O.B. 7" split flexi, Murphy's Law "Back With" LP (clear wax), Misfits "If You Don't Know" boot red wax, Demonomania boot German pressing & The Evil Dead IV. Make your offers to Dirk Stephan, Bergengruenstr. 8, 4803 Steinhagen 2, West Germany.

**TAPE TRADERS WANTED!** I'm into: Terrorizer, Napalm Death, Carcass, Infest, Confrontation, Paradise Lost, Pungent Stench, Master, Repulsion, Defecation, Jap. core, Deathmetal, Grind/Crust, etc... Your list gets mine. Write to: Jay Heycock/ 102 Woodland Dr./ Mechanicsburg, PA 17055.

**END RACISM T-SHIRTS** are two-sided, 100% cotton in large or x-large. See ad in this issue for description. $9 post paid, add $1 for stickers. Cash, m.o. or check to Down/ 2015 Garnet Ave. #5766/ San Diego, CA 92109. End racism comp. LP on the way.

**ANYONE OUT THERE** who has access to a typewritter that types in 8 point and/or a stat machine that screens photos and reverses type and wants to help a growing non-profit zine - help is needed badly. On issue #9. Stranjer c/ o Erik Szantai, 15 Van Saun Dr., Trenton, NJ 08628.

**DECEIT** - "Look and Listen". West-German HC in studio-quality on chrome -tape. Comes in colored snap-box & lyric sheet. 7 great songs for $5 - $ ppd (air). Deceit c/o Holger Beuse, Milanweg 12, 4410 Warendorf 1, West Germany.

**STRAIGHTEDGER,** from the UK, feedback from US staightedgers appreciated, into Up Front, Insted, Gorilla Bisquits, Bold, Swiz, Rest in Pieces, Chain of Strength, etc. Write, Martyn, 27 Elmdale Gardens, Princes Risborough, Bucks, England.

**UNITED BLOOD FOR SALE:** 1 copy each of original pressing, bootleg, and official repress on red vinyl. Bid individually. Biding ends November 1, 1989. Trent, 1271 Oakhurst Dr., Slatington, PA 18080.

**MARK FERGUSON** rejoins the faces that launced a thousand lunches. "Comedy and Romance" by The Someday People. 15 song cassette with 5 page lyric booklet. Send $3 to T. Boies, 983 Oakmont, Front Royal, VA 22630. I won't regret it.

**RECORD AUCTION:** Y.O.T. "Can't..." 7" (signed), Misfits "Bullet", Crippled Youth (clear), Minor Threat (both 7"), SSD (Kids & Get...), F.U.'s (Kill for Christ), Underdog 7", Abused 7", Necros 1st 7", DYS (Brotherhood), Violent Children, more! Send bids and wants: Dave/1006 15th St. #3, Boulder, Co 80302.

**PHILADELPHIA ANTI RACISTS:** I'm moving out in the near future. I'm looking to organize something serious to get rid of racism in the scene. Those interested and commited please reply to, 2437 E. 58th, Indianapolis, IN 46220: Does anyone need the Reply EP?

**CONFORMITY IS SUBVERSIVE.** Unique, enigmatic T-Shirts. Sort of, well, "subliminally antagonistic". Kind of hard to explain, as I'm a little, confused myself. Write to TREASON, Box 3871-R, Mpls., MN 55403 for a free catalog.

**TRADES:** Y.O.T "Break" blue, Gray Matter "Food" LP, Subhumans "Death" 12", G.I. "Effort" clear, Dogs "Slash" 7"... WANTS: Zero Boys "*0's", Mourning Noise 7", Shit Dogs "Cheese" 7", Chiefs 7", Legal Weapon "No Sorrow"... Marc Gauci, 5 Imp La Fontaine, 81000 Albi, France.

**FEAR AND LOATHING** - Australian sludgecore band have got a mini album and 4 cassettes available. Send 2 IRCs for details to P.O. Box 602, North Adelaide, 5006, SA, Australia.

**MENHEN NOT MAYHEM!** $1.00 for Maga Publications. P.O. Box 6704, Station "A", Toronto, Ontario, M5W 1X5, Canada.

**TAPE TRADERS WANTED!!** Punk/hardcore/ metal/ space rock/ progressive/ industrial, etc. Demos ok. Vinyl to tapes ok. Your list gets mine. Dr Bash, 680 E.Beau St #36, Washington, PA 15301.

**RECORD AUCTION:** Violent Children, Crippled Youth, Project X, Youth of Today 7", Underdog, Judge, "X Marks the Spot" with Awake, Up Front, and Pressure Release, Unity, Token Entry 7", Wide Awake, No For An Answer 7" (1st press), Aware, NYC "Together", "End the Warzone" w/ Straight Ahead, PHC and Attitude Adjustment, "Make it Work" w/ YOT, Vatican Commandos and others, Warzone 7', Straight Ahead (1st press). Send bids to: Mike, 2 Cedar Crest Dr., Danbury, CT 06811.

**RECORD AUCTION:** DYS "Brotherhood", Gov't Issue "Give us Stabb" 7", Gov't Issue "Legless Bull", Minor Threat "Live at Buff Hall", Minor Threat "Demos 1981", The Teen Idles, Faction 7", Abused, Rest in Pieces 7" and 12", No Milk On Tuesday, Cause for Alarm, Justice League 7", Pillsbury Hardcore (orange vinyl), Second Wind 12", "Connecticut Fun", "Flex Your Head" w/ XXX cover. Send bids to: Mike, 2 Cedar Crest Dr., Danbury, CT 06811.

**FOR SALE:** DOA "WW 3" 45, AOD "Barbeque", Nihilistics 45, Iron Cross "Hated", Freeze "Guilty", SSD "Kids" + "Get it" lps, DYS "Brotherhood", Necros "Conquest" lp, Arresting Officers lp. John Mathies, PO Box 23184, Seattle, Wa 98102. (206) 527-0567. All originals.

**ATTENTION HARDCORE BANDS:** I need your stuff so I can tell people about it in the new Take a Stand fanzine. Anyone interested send contributions and/or recordings of your band to: Mick Collabrese, 208 Pross St., Weirton, WV 26062.

**TAPE TRADERS WANTED:** I have a medium list (about 300 titles) of bands such as: Bad Brains, Misfits, Conflict, Minor Threat, etc ... also some metal stuff - Voivod, DBC, etc ... but i'm mostly interested in punk and hardcore tapes. Your list gets mine! Christian Rose, 6482 Jalobert, Montreal, PQ, H1M 1K9, Canada.

**OA DEMO** is only two bucks. Almost 30 minutes of fun and lyric sheets are included! Don't be a reject and miss out. Send now and you'll not be upset. 3609 Kent Drive, Mechanicsburg, Pa 17055.

**RECORD AUCTION** - personal collection of 1,000 LPs and 2,000 singles, plus magazines and posters up for grabs. Includes almost all early Australian punk singles, plus many other punk/oi/hardcore/noisecore items from all over the world, both common and popular. Send 3 IRCs for full list to E.C. Productions, P.O. Box 602, North Adelaide 5006, SA, Australia.

# CLASSIFIEDS 40 WORDS $2

**STOOGES, MC5, BLACK FLAG,** Rollins - Australian fan wants to swap & exchange live tapes, clippings, handbills, etc. Write to: Harry Butler, P.O. Box 602, North Adelaide, 5006, SA, Australia.

**DNA FANZINE** - just turning 10 years old, Australia's longest lasting fanzine (up to issue 72 now) is looking for subscribers, contributers, etc. Send 2 IRCs and $2 for list and couple of sample copies to E.C. Productions, PO Box 602, North Adelaide, 5006 SA, Australia.

**RECORD SWAPPING** - hairy Australian wants to trade punk/oi/hardcore vinyl + tapes with people everywhere else in the world. Write to : Harry Butler, P.O. Box 602, North Adelaide, 5006, SA, Australia.

**WANTED:** Bad Religion "Bad" 7", Bad Religion "How Could Hell..." Lp, Outcry Lp, "Somebody Got Their Head Kicked in" comp, SNFU "Not On The Menu" red vinyl 7". Money or trade. Chris Erickson/ 610 Queensland Ln/ Plymouth, MN 55447.

**RARE TAPES:** Clash, Jam, Pistols, Specials, Stray Cats, Pretenders, Ozzy, Yngwie, Prince, Costello and more. Recorded on high-biased tapes. Send S.A.S.E. to Oakland Music Appreciation Society/ 4192 Piedmont Ave. PO Box 21422/ Oakland, CA 94620-1422.

**PROVOCATIVE PUNK** Productions is not a big business! It's just one person working hard to support what he loves, Punk Music! Write for a free catalog of over 30 tapes. PPP c/o Mark Murray/ 419 Dawnridge Rd/ Roseville CA 95678.

**WANTED:** any Subhumans (UK) 7" records or demo stuff, any early Minor Threat vinyl, 7 Seconds "Blast from the Past" 7". Nirvana-Love Buzz, any 1st pressing Sub Pop. Thanks. Craig (415) 775-0708/ 650 Masonic #9 / SF, CA. 94117.

**MOST PEOPLE** I meet have no depth. They are superficial, opinionless, and boring. Do you notice this also? I am male, 17, athiest anarcho-socialist, non conformist. I operate a magazine and do abstract, non-objective sculpture and painting. I am strongly anti-religion and anti-racist. Write! Pierre/ P.O. Box 293/ Welland, Ont Canada, L3B 5P4.

**SALE OR TRADE:** Halo's 3rd 7", DOA 1st LP, Subhumans Incorrect Thoughts, Dicks/ Big Boys Lp, Black Market Baby LP, Fastbacks 7", Government Issue 7", (clear) L-Seven 7", Diodes, Young Canadians, Wants: Halo's 1st 7", Gears 7". (206)322-7804.

**FOR SALE:** Misfits "Night Of Liv. Dead" LP, Hittsville-Live (red wax) LP, Who Killed Marilyn 7", 3 Hits, Horror Bullet 7", "Halloween" 7", Demonomania LP, Violent World 7", plus Euro-stuff like 1st Negazione EP, Heresy "Thanx", Mob 47 (1st EP), Lipcream, Confuse, Gism, Heresy-Japan-LP,...etc. Send bids and/ or trade lists to: Till Neurath, Leobener Str.4, 617 D-28 Poremen 33, West Germany.

**IS NOIZE** what you need??? If yes than you just must orderr the split EP with Sound Pollution and Rotting Christ!!! Yeah you maybe think it's impossible but Yeah both bands come from Athens/ Greece. Remember old Pythagoras!! But Yeah these bands make a little bit more grinding noise that bring you mother a nice'n'lovely heart attack-hahahaha!!! Well just read the (as ever) boring review in MRR and order the disc for the price of 5 us bucks. ppd. air from Matthias Weigand, Dresdenerstr. 30, 5400 Ko 1, W. Germany.

**AAAAAAAAARRRRRRRGGGGGGGHHHH** Did you read the review about the Deadland Massacre EP in one of the last MRR's??? and just don't know the price—Yeah friends of the unholy maniac stenchdrinkgrind send in 5 bucks and you wanna get a copy of this boulderviny!!!! Send your order to: Matthias Weigand, Dresdenrstr. 30, 5400 Ko 1, W. Germany. Well—just keep in mind that I only take cash—nothing else is possible!!!

**HAHAHAHAHAHAHAHAHAHAHAH**—Did you read MRR 76??? Did you see the review of Patareni/Buka from Yugoslavia??? Yes??? Are you interested in it—if yes then you just have to send in 5 bucks to: Davor Kodzoman, Tuskanova 26, 41000 Zagreb, Yugoslavia—Yeah just send your money to YU very, very special good protected cause the postman/ woman will just take it away!!!

**ARE YOU IN TOTAL NOIZE???** Yeah then you have to sell your sister cause there is another fucking, stinky hot split EP on the way!!! Oh my god it's Seven Minutes Of Nausea—And!!!—Anal Cunt—Really they come on a split EP—you can trust your eyes!!!This disc will come out around Oct./Nov. so go and write today a nice 10 liner (cause I hate 1 liner)!!! Don't forget the 5 bucks—send them to: Matthias Weigand, Dresdenerstr. 30, 5400 Ko 1, W. Germany!!!First edition in black—2nd in green vomit!!!—don't be a fucking posing wimp just order this nice vinyl Now!!!Yumps.

**HAVE GG ALLIN,** Circle Jerks, Exploited, Sonic Youth, Cramps, and many more. Your list gets mine, with fast response. Merle Allin, 28 Quint Ave., Allston, MA 02134. Phone (617)254-8577.

**BANDS, ZINES, COMPS,** and distributors from everywhere! Send one stamp to JFF Records and see how you can get a free General Concern "Satan Is A Smartypants" 7" EP to do whatever with. Future Just For Fun releases...G. C. Christmas Demo and Better Off 7" EP. Write soon!!!

**HEY YOU!!!** Extensive fanzine and flier collection up for grabs. Stacks of cool stuff from around the world. Send SASE for complete list to: Blaine, 1703 Harbor Ave. S. W., Seattle, WA 98126.

**INTENT TO INJURE** "Keep Us Strong" 7" EP out now! "Strong Hardcore", "Singer sounds like he's straight off the Negative Approach EP"-MRR #77. Class is in session with 8 songs of Bostons New School Hardcore. $3.50 ppd. No checks, Cash or Money Order to Kiersten Hanson, Over Kill Records, PO Box 20224, Seattle, WA 98102.

**OVERKILL RECORDS!** Out now: Intent To Injure-"Keep Us Strong" 7" EP * Refuse - 8 song demo and "Why Should I Drink When I Can't Stand The Taste?" shirts * Hateful Youth - "I'm Pissed Off But I Don't Know At What" 7 song demo and coming soon "NY/Bent And Inert" shirts * EP's $3.50 ppd. US $5.00 ppd. foriegn, tapes $3.00 ppd. anywhere, shirts (XL only) $8.00 ppd. US $12.00 foreign. No checks, cash or money order to Kiersten Hanson, Overkill Records, PO Box 20224, Seattle, WA 98102.

**HARDCORE...THRASH...PUNK...**Specialist UK mail order company, LP's, EP's, compilations, T-shirts alll dirt cheap!! Send stamped addressed envelope to: DFM, Atlanta House, Old London Road, Benson, Oxon, 0X10 6PL. for free catalogue and complete Discharge t-shirt catalogue.

**WHEN FUCK ISN'T ENOUGH.** New Brotherhood T-shirts, "No Tolerance/Anti-Klan" 100% cotton Pre-Shrunk (XL only) $8.00 ppd. (US and Can), $12.00 ppd. (Foreign). No checks, cash or MO payable to Ron Guardipee. Brotherhood, PO Box 20224, Seattle, WA 98102.

**CENSORSHIP SUCKS!** Did anybody in Green bay manage to tape Norb and Tom's radio show from June 25? (MRR #77). If so, I'd love to get a copy. Please write to Jim, 714 S. Andre #7, Saginaw, MI 48602.

**MAY START URBAN** folk/punk label 7" oriented. Want to hear your demo! Near, Ocks, Bragg, Odetta, Shocked, not Suzanne Vega. And social concern, not tra-la-la in the flowers. Tommy Strange 336 Shotwell, SF, CA. 94110.

**OUT IN DECEMBER:** Flex! #2 - US discography mag. Hundreds of records featured including coverpic. reviews, infos about amount pressed, special editions, label, inserts, etc. Reviews in German, all infos in English! IRC for information or $3 (air mail ppd) for reservations. Flex!, Burkhard Järisch, Finkenweg 15, 7030 Böblingen, W. Germany.

**TAPE TRADERS,** if you have any rehearsals, live, and demos of these bands please write. Jane's Addiction, Replacements, Hüsker Dü, Xhili Peppers, X, Minutemen, Joy Division, Lemonheads, Cult, Damned, Siouxsie, Ramones, Iggy Pop, Die Kruzen, Samhain, Christian Death, and Sisters of Mercy. Every list gets a list promply (sic). Write Cris Lombardo, 6300 Wailes Ave, Norfolk, VA 23502.

**FUGAZI IS** not on our label, but why don't ya write for out humble catalog anyway. Of course, it is free. Bug Scratch taps, 49 Muirfield, Abilene, TX 79606. And yes, we thank Devon Morf.

**GOOD AND PLENTY** the zine now has t-shirts. 2-sided. $9 ppd. Also available Good and Plenty #3. Interviews with: Bold, Judge, Gorila Biscuits, Insted, and Brotherhood. 75¢ ppd. Also anyone with good pictures of bands they can spare contact me. Gabe Rodriguez 2116 Salem Blvd. Zion IL 60099.

**JUGHEADS REVENGE** demo out now as reviewed in Maximum #77. Write for demo, free stickers and info on shirts. $3 postpaid to Jugheads Revenge 1414 N. Fuller Ave., Hollywood, CA 90046. Checks payable to Brian Preiss.

**POWER ASSAULT DEMO,** thrashcore from Orange County. 7 songs for 3 dollars & self addressed stamped envelope. Shirts & stickers available. Write to Power Assault c/o Jeff Larkin, 34599 Calle Naranja, Capistranno Beach, CA 92672. (Recently rerecorded for "a much better sound".)

**SEIZURE** "Is Your Money God?!" LP and T-shirts still available for $6 each U.S., $7 foreign ppd. Also look for 2nd LP and live video soon. Write and send postal m.o. or check to John Coletti/ 74 Osbourne/ Norwalk, CT 06855.

**EVEN THO WE GAVE A FUNERAL** for punk & no one came, Sound Choice Magazine is an essential networking source for fans of all genres of alternative music and audio art. News, views, reviews and hundreds of contact addresses in each quarterly issue. Published from the underground since 1985. Send $3 cash, check or money order for sample issue (96 pages) to Sound Choice, P.O. Box 1251, Ojai, CA 93023, USA. (Orders outside of U.S. add $1 U.S. funds.) Satisfaction guaranteed!

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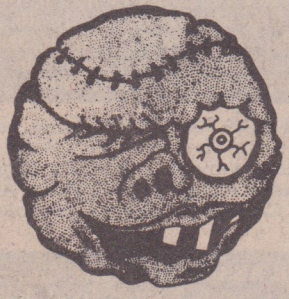

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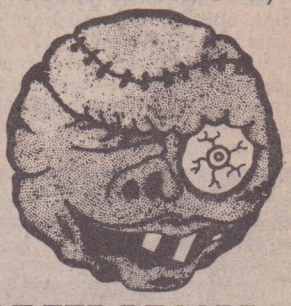

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